The Harbingers

Roleplaying Game

A Free-Form Open Roleplaying Game System

Narrative Driven — Setting Agnostic

CREDITS

The Harbingers Roleplaying Game

16th Edition – Version 1.0

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INTRODUCTION

WELCOME TO THE HARBINGERS

INTRODUCTION TO THE GAME

The *Harbingers Roleplaying Game* allows players to experience a tabletop roleplaying game in any kind of genre or setting by providing versatile rules and game system options. Players can create custom worlds and stories, or play out a story in the world of a favorite video game, novel, or movie. *The Harbingers Roleplaying Game* can be used for almost anything with zero to minimal adaptation.

Those unfamiliar with the basics of tabletop roleplaying games may wish to read this introduction section as it may prove informative. Otherwise, they can probably skip to the first chapter.

ROLEPLAYING BASICS

Tabletop roleplaying games, or TTRPGs for short, are unique when compared to other types of games. Their content is almost entirely the imagination of the game players. It is akin to a book, show, or movie in which the player has control – to an even greater extent than a video game.

Instead of playing, reading, or watching a predefined character and following what they decide to do, players take the helm and make their own characters and dictate what they do. Another player serves as essentially the narrator and controls the side characters and antagonists.

Essentially, this means everyone playing is creating a unique, ever-evolving story with their own created characters in their own setting, world, and narrative. Of course, this does not mean players run around and do things their character does. Instead, they describe say in words what their character does or says. The majority of the people in the game will be Players who will control a single character.

The fictitious characters that Players roleplay are commonly called player characters, or PCs. In other words, they play the protagonists of the story. However, they are only one part of the equation.

Players need to know the environment and situation their characters are in. They also require someone to control the characters not controlled by the Players. This person is considered the narrator and the arbiter of the rules, and is called the Narrator (commonly called a game master or GM in the realm of tabletop roleplaying games).

Narrators control everything in the world except the direct actions of the Player characters. This role, however, has more responsibility. In return, it is also very fun and allows a broad base of creativity in creating stories and plots. The Narrator sets the stage and fleshes out the cast for the Players, the Players make the big decisions for the protagonists, and both working together create a story. In most media and literature, the writer decides what happens to the principle characters. In TTRPGs, the characters can attempt what they like, but success depends on the character's abilities, the circumstance, and luck. A character may try to jump a large gap in a bridge, but that doesn't automatically mean they can make it.

This is precisely where the rules come in. This book will instruct Narrators and Players alike in how to play *The Harbingers Roleplaying Game*.

LIMITS & SAFETY TOOLS

Roleplaying intense scenarios based on adult content or horror can be uncomfortable for some people. It is also possible phobias and real life traumatic events could be inadvertently referenced.

It is both the responsibility of the Narrator and fellow Players to ensure everyone is safe and comfortable while playing the game – after all, it's important everyone has fun.

To promote this, it's important for Narrators to communicate with Players on elements, plot lines, and creatures they shouldn't include. The Narrator can then outline these rules for the table so every Player is aware of subjects to avoid.

Safety tools are another way to keep the game fun for every one. There are a variety of safety tools online: X-Card systems and Lines and Veils style systems are popular examples. The very common Fade to Black is also of great use for this. Consent checklists such as the one provided by Monte Cook games can also be very handy.

Introduction

Consent Checklist
A consent checklist, such as the one available at Monte Cook Games designed by Sean K. Reynolds and Shanna Germain, is a handy tool to have Players fill out before a game. It helps the Narrator prepare and tune the game for the Players, and makes the Players preferences and limits available in a simple checklist format. A list of items is provided, and can be marked green with perfectly fine, yellow with consideration or off-screen, and red with a hard limit.

Fade To Black
Fade to Black is a perfect way to deal with scenes of torture, sexual activity, or extreme/disturbing violence. Much like a movie, the figurative camera pans away or the screen fades to block to imply the activities occurred, but the details are spared, relying on implied results. This allows for mature content without making others uncomfortable.

Lines And Veils
Originally developed by Ron Edwards and expounded upon by Emily Care Boss, Lines and Veils are hard and soft boundaries respectively and are defined at the start of the game. Lines are hard-lines that Players or the Narrators don't want to reference at all – these could be phobias, certain kinds of violence, or other extreme scenarios. Veils are much the same, but are allowed to be mentioned – just done in the background or not in detail.

X-Card
Originally designed by John Stavropoulos, the X-Card system is used to “stop” scenes in a non-disruptive manner. Each participant has a card with an X (and in some variations, a card with an O as well). Anyone can tap the X to indicate they would like to stop a scene or skip past descriptive unpleasantness. The O card, if employed, can indicate it's okay to continue.

SESSION ZERO
The concept of Session Zero in tabletop roleplaying games is generally a discussion and/or short prelude game with the Narrator and each Player. This can be one-on-one, in smaller groups, or just a preliminary planning session for the entire group. This is useful for a number of factors:

- Getting comfortable with playing
- Bringing up any concerns or roleplaying limits
- Establishing themes, expectations, etc.
- Learning about the Setting
- Introducing the Player's character(s)
- Tying the character(s) into the Story

The details of Session Zero can vary between different groups and Narrators, and Session Zeros are not always necessary. However, they can be a great tool for both the group and for the Story.

THE BASICS OF PLAY

SELECTING ROLES

Generally when playing a tabletop roleplaying game, one person effectively runs the game, and the others are the players. The game runner is called many different things in different game systems. In *The Harbingers Roleplaying Game*, they are called the Narrator.

The Narrator is the narrator, arbiter, storyteller, and owner of the characters not controlled by the other game players. They also generally have the final say in disputes of rules and outcomes of actions.

The other participants, who create characters to play in the narrative, are called Players. They control the main characters/protagonists, and the plot revolves around them and their actions.

SETTING THE STAGE

One of the most important things to decide on before starting up any kind of roleplaying game is the Setting. This is the world and environment the story takes place in. This includes the general state of the world or worlds available, the levels of technology available, and any important governments, organizations, people, or places. The Narrator will determine what is happening in this world as the game progresses.

The Harbingers Roleplaying Game offers a variety of sample Settings in the chapter on Narrating the game. The Players and Narrator are free to use one of the suggested Settings, use an existing Setting from literature/media, or use a completely different custom-designed Setting.

STORY CREATION

Stories are the plot and key elements of the game world that Players will experience. In different games, the Story can be called anything from a campaign to a plot. The Narrator is responsible for creating the Story, and separating it into Chapters. Chapters are often called adventures, missions, or quests in different games, and are composed of Scenes (like a show) and Encounters (critical time sensitive events).

How the Narrator wants to organize the Story and Chapters largely depends on the overall arcing story line and Setting. Narrators are responsible for all non-player character and providing the Players the information needed to make decisions during the game. More information can be found in Chapter 2: Narration.

CHARACTER CREATION

For Players, creating a character is one of the first steps towards being able to play a roleplaying game. Player characters are the protagonists of the game. All of the Players need their own character and can use the character sheet available in the Appendix. Get an idea of the character desired, consider the Setting, and then develop the basics that help describe the character. There are sample premade characters later in the Appendix that Players can take as-is or use as guidelines.

When creating a character, start with the character's personal appearance, information, and background before doing anything else. After that, set all of the game statistics using this book. More information on this can be found in Chapter 3: Characters.

CHAPTER ONE

Rules

Chapter 1 - Rules

ROLEPLAYING GAME ESSENTIALS

GAMING MATERIALS

There are only a few items required to play a tabletop roleplaying game. What is recommended for an average game of *The Harbingers* is as follows:

RULEBOOK

The Harbingers Roleplaying Game rulebook is the most important tool. This book provides all the information needed for play.

CHARACTERS

Character sheets, included with this book, are ideal for keeping track of character information. Each Player should have one with their character's information recorded on it – digitally or physically. The Narrator should have written materials for their own characters prepared for the game ahead of time and is responsible for keeping track of them.

NARRATIVE

The Narrator should have Story and Chapter notes prepared for the current story beats. This should also include notes about the locations and characters involved in the current plot lines, including descriptions to read to the Players.

DICE

Polyhedral dice (d4, d6, d8, d10, d12) are used to determine the results of actions in the game. One of each type is sufficient for each person, but 2-3 may be useful. Digital dice work as well as physical dice.

VISUAL AIDS

A map with squares or hexagons marked on it and markers/miniatures for characters are helpful tools in Encounters, exploring, and when character placing may be important. Roleplaying game maps can be bought or made. Character miniatures could be anything, from board game pieces, plastic soldiers, to actual TTRPG miniatures. Alternatively, virtual tabletops can also be used for all of the above functions.

NOTES

Mobile devices, laptops, pencils, and/or pens are useful for recording notes and adjusting character information. Digital mediums and scrap paper are great for note taking, creating maps, or drawing pictures.

GAME ROLES

There are two roles when playing *The Harbingers Roleplaying Game*, just as with most tabletop roleplaying games. They are the Players, who make their own characters and play in the story. And the Narrator, who controls the ebb and flow of the game, acting as narrator, story teller, and rules arbiter.

Most people will be Players. There can technically be any number of Players, though it can get unwieldy with a large group. The maximum amount usually recommended is 6-8. 4-5 is generally considered an average group size, but it can be played with 2-3 or even 1-1 with one Player and one Narrator.

Generally, only one person is the Narrator. Co-Op Narrators are certainly possible, but not very common. Still, it is an option where certain duties and character roles can be divided between multiple people.

PLAYING ENVIRONMENT

Originally, roleplaying games were played with a group of people face-to-face. Each player would have various dice, the character sheets, the physical books, and perhaps a small map for battles and for helping in verbal descriptions of places and objects.

In the modern world, however, playing online can make a number of facets easier. Online gaming allows players who normally may not be able to get together physically to play together via an online gaming room. It can also be easier to get people together.

An important part of playing online is finding the right medium to play RPGs in. While most meeting, VoIP, and video teleconferencing programs are sufficient, there are programs and services explicitly for TTRPGs called virtual tabletops. They normally have a map, a chat interface, and the ability to roll dice of various sides. A good example of this is Roll20.

Ultimately, any gaming group deciding to play online or offline doesn't really matter. Both can be interesting and fun experiences, and in both cases the rules still work and the Story can still be told.

Chapter 1 - Rules

SETTING & STORY

The Setting is the world in which the Players play and the Narrators create. Players and Narrators are welcome to use a popular Setting or create their own. These rules in this book are flexible enough to apply to almost any custom world. When creating or choosing outfits, items, and equipment for new characters, the details of the Setting are very important.

In addition to choosing the Setting, the Narrator creates a narrative: a Story (or multiple Stories) composed of multiple Chapters. There are Setting examples and additional details on Stories and Chapters in Chapter 3: Narration.

SCENES & ENCOUNTERS

Scenes are any series of continuous action or interactions in a single area (no different than a movie, game, show, play, etc), while Encounters refer to tense or critical moments where every second counts. A game session will be comprised of many different Scenes for each Chapter, and Encounters may be possible during certain Scenes. More information on Scenes and Encounters are in Chapter 3: Narration.

For example, a daring exploration through a dark temple would be a single Scene as a whole, while an Encounter would occur should the group be trapped in a room that is filling with water. Scenes and Encounters are how the Story is told.

CREATING CHARACTERS

All the Players will need to make characters that fit into the Setting and Story the Narrator is creating. Each Player (normally) gets one character, and will control them and make all of their decisions.

The Narrator may outline some requirements or limitations on character creation depending on the kind of Story and Setting that the group is playing. For example, it's not possible to play a computer hacker in a Story about the Warring States era of China (unless time travel is a part of the Story!)

Later chapters walk through the exact process of creating a character. As long as the character fits into the game Setting, the only limit is imagination!

FLOW OF PLAY

The Narrator sets the stage for the game and establishes the story premise. The Players take their characters through the Narrator's Story framework, but ultimately they are the ones who write the path of the protagonists. The game rules provided here help answer questions of chance, skill, and luck.

Generally speaking, the Narrator orchestrates the game by setting up Scenes for characters, starting with an opening. The Narrator should have a plot of some sort laid out as well. However, it is mostly up to the Players' characters to drive that plot forward.

People very new to tabletop roleplaying games may be confused as to what a typical session sounds and looks like. An example of play is included below.

Example

The Narrator has set up an exciting Story of cyberpunk intrigue for her Players. Their characters are private contractors hired to help the government in a major dying city that is losing control to corrupt mega corporations.

The most recent Chapter has the government offering a large sum of money to the Player characters to infiltrate and gather information on highly illegal genetic research being conducted by the BioTrend Corporation. BioTrend is large, powerful, and holds both political influence and the ability to buy off nearly anyone.

The current Scene has the characters breaking into one of the main labs of BioTrend. The team includes Ego, a wisecracking gang member, Calvin, a talented scientist, and Emily, an antagonistic bouncer.

Calvin joined as a scientific consultant to put his scientific knowledge to good, rather than being a pawn of the mega corporations. In regards to BioTrend, he used to work for this particular corporation and knows how insidious it is. For him, this is also a personal mission, as he isn't that interested in money.

Ego joined up to make some quick cash and for the adrenaline rush. While he likes his teammates, his main interest in working with the government in the first place was the thrill. The fact he would earn a pardon for his previous criminal activity is a nice bonus, too.

Emily has a bad temper and a violent streak. After being fired from yet-another bouncer job for severely injuring a

customer, she decided to put her personal flaws to work for her in a new career. The government is desperate enough to overlook her transgressions.

NARRATOR: Okay, the group sneaks down the hall and into the far door, Ego first. Ego, the laboratory seems empty. There are metal lab tables and black computers all along the far wall. The tables are covered with intricate laboratory equipment that only really looks familiar to Calvin. The floors and walls are pristine and dark gray, and there is no other way out other than the door you came in.

EGO'S PLAYER: "I got you guys in. Calvin, what are we looking for?" By the way, Ego has his submachine gun out. Wish I had gotten a sound suppressor.

EMILY'S PLAYER: I'm going to stand guard by the door. Watching and listening.

CALVIN'S PLAYER: Good idea, Emily. Okay, Ego and I start searching the computers.

NARRATOR: Looks like there isn't too much difference between them. Each one is password protected.

CALVIN'S PLAYER: Well Calvin has some hacking skills. He's going to take a crack at it.

NARRATOR: Okay, you can make a Skill Roll with your Skill. Difficulty is increased by 2 since you're working with next to nothing here, so you'll need an 8.

CALVIN'S PLAYER: And, let's see what I roll here…. A 5 and an 8!

NARRATOR: Just enough, so you're fine. Within minutes, you find a hole in the security system.

CALVIN'S PLAYER: Excellent. I'm looking for the files we need. I inform the others I'm in.

NARRATOR: Emily, since you're actively on watch, I'll need a Skill Roll.

EMILY'S PLAYER: It's never that easy, is it? Here goes. Nice! One of them is a 10.

NARRATOR: That's a Critical Success. You hear some noise in the hall, and are able to steal a glance unseen.

A security guard is approaching the doorway, in full dull-blue ballistic security armor. The guard also has a sleek-black heavy submachine gun.

EMILY'S PLAYER: Emily looks over and whispers "Trouble!" Keeping quiet, Emily is going to prepare to jump the target when they reach the door.

EGO'S PLAYER: I'm going to ready my own SMG. Ego is locked and loaded. If her attack fails, I'm going to open up, noise be damned.

CALVIN'S PLAYER: I'll keep searching. We have to get out of here quickly if this goes downhill.

NARRATOR: Gotcha. Okay Emily, you crouch by the door and get ready to clobber the guard. Time to do some rolls.

EMILY'S PLAYER: Hope this works.

NARRATOR: The guard pokes the submachine gun through the doorway, peering through. Emily reaches over and grabs the weapon, tugging forward. The armored figure staggers in, caught off guard. Emily, you can act.

EMILY'S PLAYER: Bonus. I spring up from a crouch and send the guard an elbow to the face. I'm going for a knockout blow. My Skill Roll total is 9.

NARRATOR: Success. The guard never saw it coming. Looks like she's going for a nap.

Emily smashes her elbow into the guard's helmet, cracking the face plate and sending it flying off. The woman underneath the mask falls back and crashes into the lab table nearby. She's out like a light.

CALVIN'S PLAYER: Nice work!

NARRATOR: Unfortunately, after she finishes slumping to the ground, you hear the sound of running footsteps. A lot of them. Encounter time.

EGO'S PLAYER: Uh-oh.

CALVIN'S PLAYER: Calvin says, a bit frantic: "You have to hold them off. I need more time."

EMILY'S PLAYER: "Roger that." Time to get this party started.

CHARACTERISTICS

CHARACTERISTICS OVERVIEW

Characters, whether controlled by the Players or the Narrator, are unique individuals with their own strengths and weaknesses. To reflect this, they are given parameters within the game to outline their overall current state, natural abilities, learned skills, and how they can react to certain situations. These parameters are called Characteristics.

Characteristics cement in the rules what the character is in vision. For example, a very strong person who's not a big thinker will likely have an excellent chance of breaking a door down. However, they are likely to flounder when trying to answer a scientific question or figuring out a math-based puzzle.

The following section describes the Characteristics in *The Harbingers Roleplaying Game*.

HEALTH

Health is a character's general well-being and condition. Losing Health from injuries, accidents, or fighting may cause the character to become unable to act or even die.

Characters have 10 Health by default, which is reduced by a variety of harmful sources. If a character is reduced to 0 Health, they are too injured, stressed, and/or exhausted to act normally and are considered incapacitated. If a character with 0 Health suffers additional Health loss, they perish, and their active role in the story may come to an end.

Health is fully restored by taking a brief respite in safety or between Scenes. It can also be replenished by Skill Rolls, Techniques, items, events, and other sources.

SKILLS

Skills represent a collection of a character’s formal and informal training as well as general aptitude and natural gifts in certain fields. Skills can give advantages in academics, feats of athleticism, social situations, combat, or a multitude of other fields.

Skills make Skill Rolls easier. They allow a reroll when making a Skill Roll, effectively making the roll 2d10 instead of 1d10, taking the better.

TRAITS

Traits are passive abilities that encompass specific positive and negative features of a character. Traits can be special training, inherent gifts, natural weaknesses, personal flaws, or supernatural boons. There are many different kinds of Traits, and both Players and Narrators are encouraged to create their own.

Traits that grant benefits are called advantage Traits, reflecting training or a natural gift the character has. advantages can include things like uncanny luck, ambidexterity, combat training, superior strength, animal magnetism, a silver tongue, or a photographic memory.

Some Traits give Experience instead of costing it. These are called disadvantage Traits. These Traits may be a weakness, a personal challenge, or a condition the character lives with. The granted Experience represents time dedicated elsewhere in return or adapting to compensate for this Trait. Examples of disadvantage Traits would include things like a bad temper, poor memory, cowardice, lack of education, or frailty.

TECHNIQUES

Techniques are active abilities that represent a character’s repertoire of special moves, powers, or unique talents. These can include things like potent magic spells, signature combat maneuvers, incredible superhuman feats, or displays of great skill. Like with Traits, Players and Narrators can create their own using the examples in the book as a base.

Techniques tend to have certain restrictions and limitations on their use. This varies per Technique, and more potent Techniques will have more restrictions.

SKILL ROLLS

SKILL ROLL OVERVIEW

The Skill Roll is the core system for determining if something a character does is successful in *The Harbingers Roleplaying Game*. The Skill Roll is essentially a die roll that represents ability, luck, talent, training, and a multitude of other factors.

Whenever outcome is uncertain, such as jumping across a pit, striking someone with a weapon, or convincing someone to see a point of view, a Skill Roll is called for. Many actions do not have guaranteed success, and this mechanic gives the game the variable needed.

SKILL ROLL BASICS

To make a Skill Roll, the Player or Narrator uses a 1d10, or, a ten-sided die. If an appropriate Skill is possessed, an additional roll is granted. Certain Traits and Techniques may augment this. Conditions (temporary effects) may also influence Skill Rolls.

If more than one Skill Roll die is rolled, the best result is kept. Certain Traits, Techniques, Conditions, and equipment may also affect this. A Success means the action was completed as desired, and a Failure means the desired outcome was not achieved.

Depending on the Skill Roll, the goal is to match or beat the target Difficulty. Difficulty is a base of 6, the halfway value of 1d10. However, it can be modified by certain situations or effects, such as Traits. The maximum Difficulty cannot exceed 9, and the minimum Difficulty cannot go lower than 3 – in other words, Difficulty can only be modified by three levels in either direction.

A 10 is a special kind of a Success called a Critical Success, and a 1 is a special kind of Failure called a Critical Failure. Critical Failures and Critical Successes add additional effects to the Skill Roll.

SKILL ROLL DIFFICULTY

All Skill Rolls have a Difficulty. Difficulty is the target number of any Skill Roll. Certain situational events, Traits, or other factors may modify the Difficulty. The Narrator determines most situational effects.

The target number for Difficulty is base 6 on 1d10 – when there is any question, or if a Technique or situation doesn't dictate the Difficulty, it is always 6. Difficulties can be modified, however. Difficulties lower than 6 are scaled down in challenge, and Difficulties above 6 scale up.

Difficulties are determined by the complexity of the task, the current situation, and any other factors like not having appropriate tools.

Examples of situations that could lower Difficulties:

- Task requires minimal/no skill
- Quality equipment/facilities
- Low risk or minimal/no danger

Examples of situations that could increase Difficulties:

- Task requires training/high skill
- Inferior equipment/facilities
- High risk/dangerous act

Difficulty adjustments of the same type can stack at the Narrator's discretion. However, the maximum and minimums cannot be surpassed.

If a character meets or exceeds the Difficulty target in a Skill Roll, they have succeeded in the attempted action. If they fail, they were unsuccessful. Generally the degree of success or failure doesn't have any mechanical effect unless a Critical Success or Critical Failure occurs, but can be used for narrative flavor.

Example
Clarice is trying to leap between two building rooftops while being chased by corporate security for stealing secret data. The Narrator informs her the target is 7 – an increase of 1 in Difficulty. Clarice's athletics Skill gives her an extra d10. Clarice rolls 2d10, getting a 6, and an 8. The 8 is highest – and more than enough to make it to the other rooftop. The Narrator tells her she manages to catch the lip of the rooftop and haul herself over. She can keep running!

SKILL ROLL ADJUSTMENTS

Skills add a reroll to Skill Rolls, creating a second chance to succeed. By default, a single 1d10 is used in a Skill Roll. However, applying an appropriate Skill allows a reroll, and the best result of the two is applied.

In addition to this, however, certain Traits, Techniques, and equipment can modify how Skill Rolls operate as well. As an example, a Trait that grants a reroll on a 1 when making a Skill Roll. Or perhaps a craftsman has a special set of well-made tools that reduces Difficulty in related tasks by 1 when using them.

Regardless of adjustments to the Skill Roll, Difficulties cannot exceed 9 or go below 3. It is also much easier to get a Critical Success and much harder to get a Critical Failure when possessing a relevant Skill.

Example
Mallack, an orcish business tycoon, is trying to convince another businessman to invest some money in his corporation. Mallack needs to make a Skill Roll to do so. Mallack has a Skill for Persuasion, granting him an additional 1d10 to all Skill Rolls to convince or cajole someone. Mallack is a very personable individual.

Mallack is also giving the presentation with charts and a presentation with relevant facts. The Narrator informs Mallack's Player that this gives Mallack an additional bonus: reducing the Difficulty by 1.

This businessman is a hard one to convince, though he's heard Mallack out since he's open-minded about investments. The Narrator increases the Difficulty by 2 to a total of 8. This is then reduced to 7 thanks to Mallack's previously mentioned preparations and visual aids.

Mallack lays out a convincing argument for investing in his corporation during the visual-aid laden presentation. The Narrator has him roll 2d10. Mallack rolls a 4 and a 9. The 9 beats the 8 Difficulty. The businessman is convinced!

Mallack is elated to hear that the businessman is interested in investing. They start hashing out a contract.

SUCCESS/FAILURE

When a Skill Roll is successful, the attempted activity is considered successful. The character makes the jump, the axe hits, the computer is hacked, or the engine is repaired.

When a Skill Roll is failed, the attempted activity is considered a failure as well. They are detected while sneaking, their shot goes wide, the car misses the turn, or they fail to figure out the formula.

Success and Failure are often obvious. However, when it isn't, the Narrator help determines what exactly happens.

Players may try anything, but what ultimately results is generally the call of the Narrator. Trying the impossible and succeeding might not equal the success envisioned, but it should be the “best case” of what is actually possible.

RETRYING SKILL ROLLS

When a Skill Roll fails, sometimes the moment is over. When trying to escape a falling rock, the rock either hits or doesn't, and trying to dodge it cannot be tried again as that situation is resolved.

Picking the lock on a door or repairing a car is a different scenario. In this case, a normal failure simply means time passes and the objective isn't accomplished. There is nothing in some cases preventing someone from trying again until they succeed, provided they don't experience a Critical Failure (which could destroy materials or tools).

OPPOSED SUCCESS/FAILURE

In some circumstances, it is possible for Skill Rolls to be opposed by two active actors at the same time and have both users succeed/fail. In this case, it is the Narrator's decision what the exact effect is.

Example
Venora the human pirate is dueling with famed dwarven privateer, Sir Canderwell. Bertrand, Venora's first mate, has just dropped the treasure map and it rolls between them. They both leap for it. The Narrator has them both make Skill Rolls, no Difficulty modifiers. They both get a total of 8, a success – neither has beaten the other, so they are both pulling on the map, causing to tear neatly into two parts.

CRITICAL FAILURES AND SUCCESSES

Skill Rolls can be done so perfectly well or fail so completely that they become Critical Successes or Critical Failures. Critical Failures and Critical Successes are there to represent that not every action is just pass or fail.

A Critical Success occurs when a 10 is rolled. Critical Successes means the normal success of the Skill Roll is applied, but success was above and beyond what was expected. They are always beneficial and include generally one notable positive effect granted by the Narrator.

A Critical Failure occurs when a 1 is rolled. Critical Failures mean in addition to failing, things go very wrong. They are

always detrimental and include generally one notable negative effect inflicted by the Narrator.

The exact details are completely left up to the Narrator, allowing them complete narrative control and creative freedom. This book provides some common examples and general parameters to use as a guide.

CRITICAL EFFECTS

A Critical Success and Critical Failure's effects can vary as the Narrator decides. The only limits are the Narrator's imagination (and the context of the situation!). The Narrator can also choose to hand creative control to a Player if it is their character, but just needs to make certain they keep the effect reasonable.

Example Critical Success include knocking down an opponent during an attack, completing a crafting project in half the projected time, or intimidating someone so successfully they let an additional unknown piece of information slip. The degree of the effect can vary based on the situation.

Example Critical Failures include having a firearm run out of ammo or jam, dropping an item while failing to climb, or accidentally using up extra supplies during a failed repair attempt. The degree of the effect can vary based on the situation.

Effects that extend beyond the immediate and linger on a player are called Conditions. Critical effects can cause positive or negative Conditions as well.

Example
Natasha, a special operations agent, is trying to pick a lock in a warehouse near a train yard. Natasha is an expert in lockpicking thanks to her Thievery Skill. The lock is of average quality and uses base Difficulty 6, and her normal tools provide no bonus.

Natasha rolls 2d10 for her Skill Roll. She gets a 9, and a 10! That's a Critical Success as her highest is a 10! The Narrator rules her time was cut in half, which is good news, considering the watchman patrolling the docks is just turning the corner.

After the job is complete, Natasha escapes on a rapidly moving train and plans to leap from it onto a sports car driven by her friend. Natasha has a Skill for athletics giving her an extra 1d10. The Narrator determines that Natasha's task is near impossible and gives her a max Difficulty of 9. Natasha is going to have to get seriously lucky and roll a 9 or 10 to succeed.

Natasha bites the bullet and rolls 2d10. Natasha rolls two 1s! Natasha is in serious trouble. That's a Critical Failure.

The Narrator rules that Natasha missed the car completely. Natasha hits the ground rolling, reducing her Health to 0 and knocking her out. She also breaks her leg which gives her a Condition increasing the Difficulty by 1 of all Skill Rolls involving that leg until she gets the injury treated.

OPPOSED CRITICALS

Sometimes opposed Critical effects can occur. This resolves differently depending on the types of Critical effects accrued.

If one participant has a Critical Success and the other a Critical Failure, the effects will stack into a combined effect. Something bad happens with the failure, something good with the success. This is a dramatic victory for the Critical Success roller, and a catastrophic failure for the Critical Failure roller.

If both participants succeed with Critical Successes or fail with Critical Failures, it is a tie. Ties are up to Narrator discretion, but generally don't favor one or the other opposed participants.

Example
Dolores the gangster is getting ready to ambush a police officer actively searching for her as she escapes with her stolen loot securely tucked in a locked briefcase. Trying to remain out of sight, she makes a Skill Roll to sneak up and rolls a 10. The officer tries a Skill Roll to discover Dolores' hiding place, rolling a 1.

That's a Critical Success and Critical Failure as those were 1s and 10s. The Narrator states that not only does the officer not notice Dolores, she can freely ambush him without needing to roll a Skill Roll to fire at him. She does so, firing a short burst from her submachine gun. The bullets tear into the officer's shoulder and arm as he staggers back, completely off guard and badly wounded!

After the fight, Dolores then meets with Kincaid, who is supposed to help her move the goods she purloined. Kincaid betrays her, however, and sets up an ambush! Dolores and Kincaid both go for the briefcase.

The Narrator calls for Skill Rolls at base Difficulty to

determine who acts first, and both roll a natural 10! They both got a Critical Success!

With a Critical Success tie, the Narrator describes an epic tug-of-war that essentially resolves in no progress: Kincaid kicks the back of Dolores' leg to drop her to one knee, ripping the briefcase from her hands before she reaches a hand out to his leg and trips him, grabbing at it again. They'll have to go at it again to see if there is any progress either way.

Eventually Dolores succeeds and starts running with the briefcase away from Kincaid and his allies. Kincaid keeps up the pursuit.

Narrator calls for another Skill Roll to determine the progress of the chase. Dolores and Kincaid both make a Skill Roll, and both roll a 1, earning Critical Failures.

The Narrator describes both of the stumbling through the alley: Dolores turns a corner and runs into some trash cans outside an Italian restaurant, landing in a pile of rotten food. Fortunately for Dolores, Kincaid slips some on something gross and slick. Unfortunately for Dolores, he ends up tripping over her leg and crashing into the same pile of trash cans and slams into her as well. They both lose 1 Health.

They both got hurt, fell, and are flat on their backs in this filthy alley. No one is technically on top, and both failed.

ASSISTING OTHERS

If two or more people are assisting someone attempting a Skill Roll, they may increase the chance of success. Each person helping can attempt their own Skill Roll and all Skill Rolls are made at the same time – each applying their best value. As long as one Success is rolled, the action is successful.

As many people can help as would be useful in the situation. In a case-by-case basis, the Narrator decides how many cooks in the kitchen are too many. In addition, while Critical Success chance can increase, having a lot of untrained people bumbling around could result in a better chance of Critical Failures. Critical effects occur regardless of Success or Failure, meaning it is possible to succeed in making a cake and still have one of the cooks come out with a Critical Failure burned hand.

Example

Natalie the mechanic is working on a muscle car, repairing a heavily damaged engine, an extraordinarily difficult task with a max Difficulty of 9. She is an expert in an applicable Skill, so while she can roll 2d10, she can only succeed on a 9 or 10.

However, Hugo the fry-cook and Ji-na the firefighter, have stopped by to help. They both have some mechanical experience as well (and thus a relevant Skill), so they can also roll 2d10. They both can attempt to roll as well, also succeeding on a 9 or 10. Even if Natalie fails, if one of the other succeeds, the task is successful.

Natalie rolls a 9, succeeding on making repair progress. However, her friends are still applying any effects from any potential Critical Successes or Critical Failures.

Ji-na gets a Critical Success on her Skill Roll with a 10. The Narrator states that Ji-na's help will make the subsequent repairs easier, reducing the Difficulty by 1 for the next Skill Roll to work on the engine.

Hugo unfortunately rolls a 1 – that's a Critical Failure. The work is still completed, but the Narrator says that Hugo injured his hand pretty badly during it and using it will impose a +1 Difficulty Condition on all tasks until they rest and treat the wound.

SKILL ROLLS IN GAMEPLAY

There are no restrictions to attempted actions in *The Harbingers Roleplaying Game*. Creative players will think of plenty of things to do, and the Narrator must determine what happens when that occurs.

However, some common example actions that would utilize Skill Rolls are provided below. This list is by no means exhaustive. The possibilities are endless.

AMBUSH

If a character grabs someone from a hidden position, or attacks a character completely off-guard, they can gain an upper hand. This is commonly used to knockout or kill a surprised character and may cause serious Health loss or outright eliminate the character at Narrator discretion.

Chapter 1 - Rules

ATTACK
Attacking unarmed or with an object/weapon is a common action taken in games with heavy conflict. This includes subduing actions meant to avoid serious harm or knockout a character, as well as actions intended to cause death. Injured characters lose Health and can become incapacitated. The amount of Health loss is 1d4 by default for punching, kicking, or throwing small objects.

BARTER
In most Settings, bargaining or trying to persuade merchants or clerks to grant a deal is something Players may commonly attempt. While the Narrator may decide the final price savings, a common result will likely be about 10% off, with perhaps up to 50% off on a Critical Success (or maybe they lucked out for a special sale!).

BREAK/DESTROY OBJECT
Sometimes characters want to break or destroy an item. Striking a held item is usually as difficult as striking the holder, but stationary objects normally use base Difficulty. The Narrator may determine if one attack is enough to break the object, or may require more than one (usually the case for items designed for wear and tear or combat equipment).

BURGLARY
Burglary, breaking and entering, picking locks, and disarming security measures are common activities for characters who engage in illegal activities. Successful Skill Rolls will disarm the lock, trap, or alarm in question. Depending on the quality of the security, it may take a Critical Failure or a regular Failure to create a negative effect. In other cases, it may just use up time – time for a security guard to come around on their patrol or a camera to pan back to them.

CLIMB/JUMP/RUN/SWIM
Running, climbing, jumping, swimming, and other athletic or physical actions are common activities. Simple ones do not require Skill Rolls, but if there is a danger, extraordinary circumstance, or a competition – a Skill Roll might be called for. In dangerous situations, failing could result in Health damage, negative Conditions, or even in extreme circumstances: the death of the character.

CRAFT
Creating items requires a Skill Roll, but it also requires materials, tools, time, and sometimes special facilities. It can takes minutes, hours, days, weeks, or more to create an item depending on the type. Skill Rolls are made for activity periods for lengthy projects (ex: a 2 hour session to cut and measure wood for building a rowboat would be one Skill Roll). Failure can mean minimal or no progress, while a Critical Failure could result in used up materials or damaging/ruining parts of the item.

DETECT LIES/INTENT
Characters will require Skill Rolls to successful see through deceit. In this case, the target Difficulty may even be kept secret. If this fails, it is best for the Narrator to say the character is unsure, rather than specify anything specific – since the character is likely to assume a failure on a low Skill Roll even if the target is hidden, this may be too telling if intent is to be properly shielded. Even on a success, it is unlikely a character will learn specific details, but they can determine that “something” is off or the target in question is shifty in some manner.

DISARM
Disarming or knocking an object out of a character's hand is a common move in dangerous or critical situations. On success, the affected character loses their grip, and the disarming character can usually decide where the object ends up within a reasonable distance.

DRIVE/PILOT/RIDE
Normally, assuming a character has the basic operational knowledge, driving a vehicle or riding a properly domesticated animal requires no Skill Roll. If they are untrained and totally unfamiliar, the Narrator may require a basic Skill Roll to understand basic operation/how to get the animal to move. Outside of that, a Skill Roll is generally only required when attempting a complicated maneuver, a trick, racing, or when chasing/fleeing someone or something.

ESCAPING/BREAKING FREE
Breaking a grapple or grab, and wiggling out or untying ropes and bonds is common in dangerous Stories. A successful Skill Roll is normally necessary to escape a grapple or a binding. Escaping from being tied up or locked in chains in most cases will involve multiple Skill Rolls.

GRAB ITEM
To grab onto an item from another character, a difficult to reach location, or dangerous source, a normal Skill Roll can be made. If the character succeeds, the item is grabbed. To actually take it away from the item holder or wrench it free if it is stuck may require another Skill Roll.

GRAPPLE/WRESTLE
To grapple, wrestle, or latch on to a character or mobile object a Skill Roll must be made. If the character succeeds, the grappled character can't move until they escape, but they can still do almost anything else. For large objects such as a tank or large creatures such as a dragon, they are usually still capable of moving despite being grabbed.

HEAL
While taking a brief respite can fully heal characters, healing or recovering a character's Health is also possible with a Skill Roll. While medical Skills are the most obvious applicable for a Skill Roll, restoring health by boosting morale or motivating another character is also possible. Regardless of the method or application, the amount of Health restored is 1d4 by default for someone with no training or items.

HIDE/SNEAK
Characters may wish to hide or sneak to avoid detection. A successful Skill Roll will give them their goal provided the environment allows it. However, even if successful, others may still notice them by actively searching. Failure means an obvious blunder or they are heard/spotted, and may result in them becoming caught – or at least the other party becoming suspicious.

INVESTIGATE/SEARCH
Characters will often want to search people, places, and things. In this case, a Skill Roll will reveal most common hidden people/objects. A successful search might not reveal everything – some things might have a higher Difficulty, and a character could find a hidden letter in the desk while being blissfully unaware of the secret latch or trap door by the fireplace.

PARLEY
Parley refers to any negotiations between two sides in an issue – such as diffusing tensions, demanding surrender, or other similar high stakes conversation. Any attempt at persuasion, intimidation, deception, or similar act is up to the Narrator and will depend on the individuals involved and the context of the conversation.

PERFORMANCE
Playing music, dancing, and other activities generally do not require a Skill Roll for a trained individual for basic execution or in low-stakes scenarios. When the quality is in question, when attempting to inspire or manipulate, or when a performance is being evaluated or judged, a Skill Roll might be called for. In this case, reaching the base Difficulty assumes a successful performance – to the extent of the user's logical ability. Reaching an expected level of quality may require a higher Difficulty.

PIN/RESTRAIN
A pinned or restrained character must usually first be grappled, grabbed, knocked down, or otherwise indisposed. Once a character is pinned/restrained, they usually cannot do any physical action except try to escape.

Pinned or restrained characters can be bound with ropes, chains, or handcuffs. If they are actively resisting, another Skill Roll will likely be necessary to apply the binding.

PUSH
Some characters may want to push, throw, tackle, or knock back another character. A successful push with a Skill Roll could knock a character away at the Narrator's discretion – and into or out of danger. This kind of action is especially useful for knocking danger away to escape or pushing an antagonist into a hazard.

RECALL KNOWLEDGE
Characters will often try to remember or recall information. A successful Skill Roll should grant the knowledge – as close to what the character could possibly recall.

RESEARCH
Research is a common activity regardless of Setting – be it the library, the internet, or asking around. Researching via materials like books and computers is more academic, but research by asking around relies on social Skills. In either case, time spent and a successful Skill Roll will generate information – if it exists.

SOLVE PUZZLE
Players are not their characters – if a character is extremely good at puzzle solving, it's not unfair for Players to want their characters to try to figure it out based on the character's experience and knowledge. Even if getting the answer is not possible, if the Difficulty is met, the character should get a hint or clue.

SOCIALIZE
Small talk and basic conversations do not require a Skill Roll. But sometimes socialization has a goal – commonly, making a better impression or securing a connection with another character. In this case, a successful Skill Roll will make that impact.

SPOT DANGER/THREATS
Characters may actively try to discern any threats or dangers in an area by actively scanning for threats, oddities, or traps. If the Difficulty is met, they successfully determine if they are safe or something is off, possibly spying the threat directly. However, if they fail, they remain uncertain.

STEAL
Characters may attempt to steal from people or establishments. Success of the Skill Roll ensures the object is obtained or secured without detection. In some cases, it is possible the theft will be partially successful – some characters may be more observant and notice the theft while others remain ignorant. The price of failure will vary significantly depending on who catches them and the context of the situation.

Skill Roll Difficulties

DIFFICULTY	DESCRIPTION	EXAMPLES
3	Trivial	Break down a rotted door, treat a minor injury in a hospital, draw stick figures
4	Simple	Make an easy throw, jump a small gap, disarm a rudimentary trap
5	Easy	Solve a puzzle with a hint, repair a machine with high-end tools
6	**Average (Default)**	**Most common actions in average conditions**
7	Difficult	Fix a car in the dark, swim in choppy waters
8	Hard	Create an antidote for a deadly poison, disarm a custom bomb
9	Extreme	Bypass top secret security, perform experimental surgery

ENCOUNTERS

ENCOUNTERS OVERVIEW

Sometimes, such as during a crisis, fight, or chase, an Encounter is used to stage action better. Encounters are composed of several steps, called Turns and Rounds. Each Round, every character gets a Turn. During their Turn, characters can perform one free, involved Action alongside a series of more minor actions and activities.

This gives every character a chance to act in a time-sensitive or action-packed sequence. Encounters are used for a variety of situations, including chase scenes, physical conflicts, races, working under a time limit, or other similar scenarios.

The basics of an Encounter are below:

1. DECIDE TURN ORDER

The Narrator determines the Turn order based on the characters, situation, and any Traits or Technique Conditions. The Narrator may optionally ask the Players intent and include that in their decision.

2. CHARACTERS TAKE ACTION

Characters take Turns in order decided by the Narrator. Characters can perform any activities with their Action and any Skill Rolls needed are made. Conditions that characters have may take effect or resolve at the end of their Turn.

3. ROUND IS RESOLVED

Everyone makes sure every character has had their Turn, any Health adjustment has been confirmed, Condition effects are applied, and any other effects of the Round are noted/played out. The Narrator determines if Turns are switched around if the Encounter has changed significantly. Start a new Round after any end of Round effects taking place as needed.

ENCOUNTER DETAILS

The Narrator takes account of the character and situation and determines the order the participating characters will take their Turns. Optionally, they may also ask the Players what their characters plan to do on their Turn to include that in the determination. Characters that are uncertain or want to wait and see what happens will generally have their Turns last.

In addition to situation and intent, certain Traits or Conditions may alter this. If the situation is especially complex and the Narrator is experiencing uncertainty, Narrators are welcome to keep it simple and default to the Player characters Turns first or utilize Skill Rolls.

When a character's Turn arrives, the character may act as they wish, and Skill Rolls needed are made. Generally, characters will take one major Action as well as supplementary minor activities such as opening a door, drawing a weapon, or moving.

After all characters have had their Turn, that Round ends. The next Round begins, and the Narrator can also (optionally) change the Turn order if the circumstances during the Encounter have changed enough. This proceeds until the Encounter is resolved.

Example

Twist the elven hacker, Teresa the human cyborg mercenary, and Karra the dwarven mage are fleeing from three corporate security officers. The Narrator has called for an Encounter to keep things orderly.

The Narrator lets Teresa go first, as she is leading the charge. She turns and runs down the hall, turning and firing a burst from her submachine gun. Teresa makes a Skill Roll and earns a Critical Success, so the Narrator replies the burst of gunfire tears into the tall officer's right leg and he collapses, unable to continue to follow.

The Narrator was going to have the tall officer go next, but given the Critical Success, the Narrator hands it over to Karra instead. With the tall officer slowed, Karra begins to cast a spark spell at the burly officer.

Karra makes a Skill Roll, and her spell completes, damaging the Health of the burly officer. Despite her wounds, however, the burly officer continues her pursuit. The Narrator has determined she goes next.

The burly officer was originally going to shoot Teresa, but given the fact Karra attacked her, the Narrator decides she switches to target the mage. She fires two rounds from her handgun, missing with the first and grazing Karra for minor Health loss on the arm for the second.

The Narrator informs Twist that he is up, and Twist makes a Skill Roll to hack into the corporate systems on his remote wrist device. He succeeds, and informs the Narrator he wishes to activate the security lockdown on the rooms behind them. The Narrator describes how the doors slam into place and lock behind them in a symphony, preventing the lagging officer from following and the wounded tall officer from recovering to pursue as well.

These two officers are effectively removed from the Encounter (though they are likely doing other things behind the scenes), and the three fleeing characters will only deal with the burly officer on the next Round – assuming they don't run into any more surprises during their escape!

ROUNDS & TURNS

A Round is defined as the time period in which all of the characters are performing actions at (roughly) the same time. The exact duration can vary, but lasts long enough for all characters to perform one significant Action, and for every character to have their Turn.

A Turn is a character's actions during the Round in question. The Turn order of a character in an Encounter is determined by the Narrator. Certain Traits, Techniques, or Conditions may augment this. When a character's Turn comes around, they perform their main Action alongside any supplementary actions, and any necessary Skill Rolls are made.

ACTIONS

A character's Turn is limited by default to one major Action. A character can perform one complex, meaningful Action in a Turn at no penalty, but may do many other things, including move and talk. Minor or trivial activities do not count as a main Action, but complex and involved activities do. Some Traits or Techniques may alter this, and it is also possible to take Difficulty penalties to preform additional Actions.

Common Actions characters may take are described in this book. Any question about to whether doing something particularly unusual actually takes an Action is up to the Narrator. Anything a character does, whether it costs an Action or not, may call for a Skill Roll if success is uncertain. In some cases, failing a Skill Roll may end a Turn early. Critical Failures may also cause a Turn to end early.

ACTION OPTIONS

There are essentially a limitless choice of actions that can be attempted during an Encounter. Characters will want to try both the expected and unexpected during an Encounter.

Sometimes players will wish to do things that are trivial, and those do not count cost their Action. In most cases, however, they still require it to be a character's Turn. These do not cost a character their Action, and are completely free. However, performing a minor action more than once may cause it to become an Action at Narrator discretion.

Presented in this book are some sample common actions taken during Encounters. Most are resolved with normal Skill Rolls, just as outside an Encounter. When performing an Encounter action that requires Action usage or a Skill Roll, the intent must be declared before Skill Rolls are made.

For actions not listed here, the Narrator determines whether it costs an Action. While Players can become quite creative, the listing here should cover most normal situations.

ATTACK (Action)

This is for any sort of an attack or combat maneuver made with a weapon or unarmed combat. While all weapons use a single Action to attack, certain weapons might have other attack modes or properties that can be used. Artillery or stationary heavy weapons might prevent movement or inflict other restrictions when using them.

Players may attempt targeted attacks: those are essentially treated as normal attacks, but if a Critical Success is made, the effect will occur on the targeted location. It is possible for other effects to occur depending on Narrator discretion.

CONVERSE (Action)

While banter, quips, commands, signals, and one-liners are not considered an Action and may be used both in and out of Turns liberally, any attempt at engaging conversation, diplomacy, or intimidation during an Encounter should be considered an Action. As a general rule, any dialogue that requires a Skill Roll and can influence the outcome of an Encounter (gaining allies, shutting down a debate, causing enemies to flee/ surrender) should be considered an Action.

DRIVE/PILOT/RIDE (Action)
Operating a vehicle or riding an animal takes a lot of concentration in most cases, and is considered an Action during an Encounter. Depending on the terrain or situation, this may mean the character will have to make Skill Rolls as well for simply just driving which isn't normally necessary.

DROP/TAKE OBJECT (Varies)
This option allows a character to pick up or nicely put down an object. Depending on the size of the item, and the care the character has, this could be free or be considered an Action.

Dropping anything, grabbing a bottle of a bar as part of an attack, picking up a rock at the character's feet, picking up a vase on a table, or pulling a torch off the wall are considered free and are not a full Action.

Fetching and readying a weapon set in a display case, gently placing down a fragile glass sculpture, or lifting a heavy rock to toss it aside would be considered an Action. While a character can always drop an object freely, that may be a problem if the object is fragile.

ESCAPE (Action)
Escape is used to get out of a grapple, binding, or to force someone to let go of something a character is holding. A successful Skill Roll is normally necessary to break the grapple/bind. Escaping from being tied up or locked in chains in most cases will involve multiple rounds or multiple Skill Rolls.

HEAL (Action)
Healing generally requires an Action. This can include a basic Skill Roll heal, using items such as first-aid kits, magical potions, or anything that restores Health or cures a negative Condition.

MOVEMENT (Free)
It is possible for characters to move freely during their Turn and in conjunction with performing a different Action. A character can move before, after, or during another Action as there are no restrictions in a Turn to what order a character does anything. Skill Rolls are generally not required for normal movement including swimming or easy climbing like ladders.

READY (Action)
In some cases, the character may wish to wait for a specific situation or trigger to occur. Readying a specific action is an Action itself, and will occur as an Interruption when the conditions are met. For example, throwing a gate switch to closed when their friend passes through.

RECHARGE/RELOAD OBJECT (Varies)
Weapons that have ammunition can run out, and tools and other objects can use batteries or gas. Most of the time, reloading is just a part of using an object and doesn't require an Action itself. Certain heavy weapons, or weapons like siege weapons or artillery, could take an Action to reload.

RETREAT/WITHDRAW (Action)
Withdrawing allows a character to safely move away from an opponent/hazard near them. Moving without spending the Action may result in an Interruption at the Narrator's discretion. After withdrawing, the character may move as normal, allowing them to put as much distance between them and the threat as possible.

RUN/JUMP/CLIMB (Action)
While a character can move during their Turn without spending an Action, sometimes a character will want to get to a difficult to reach location or go extra far. In this case, movement does require an Action and a Skill Roll, with the character reaching the location if successful. Failure will only get them as far moving without an Action would.

SEARCH/INVESTIGATE (Action)
Searching, investigating, or examining something closely during an Encounter will cost an Action. It is possible, depending on the situation, that a full search may take multiple Turns.

TAKE OUT/PUT AWAY OBJECT (Varies)
A character may pull out or put items away on their person. Easily accessible items in pouches or pockets should also be free. Most sheathed or holstered weapons can be drawn as part of the attack or for free at any time as well.

For items in packs or hidden away, this can sometimes take an Action. Pulling out small items shoved in a backpack or digging around in a magical container that holds a massive amount of items will definitely take an Action, and potentially a related Skill Roll if it would be difficult enough to find in a tense situation.

TALK (Free)
A character is allowed to offer brief commands,

information, advice, threats, taunts, or verbal nonsense at any point for free. This is usually allowed during other character's Turns as well without restriction.

In addition to verbal communication, a character can make gestures to their comrades or opponents, or communicate in sign language. These activities should also be allowed during other character's Turns as well.

The Narrator can stop conversations if they get too long, however, or ask that an Action be used. This is especially true if the time delay between giving information is critical to the situation and Encounter.

TAKE COVER (Action)
Taking cover or hiding to avoid being harmed from weapons or the environment takes an Action in most cases. While simply moving can sometimes grant cover and break line of sight such as around a wall, to take cover competently behind a rock or fence or low-wall requires an Action to affect Skill Roll Difficulties.

USE COMPLEX OBJECT (Action)
A character may use an item that requires time and/or focus, such as a magical item, a computer, or a starship system. Reinforcing or barricading a door would also fall in this category. In some cases, this can take multiple Turns as well.

USE SIMPLE OBJECT (Free)
A character may use a relatively quick and simple item, such as opening/closing entryways, activating a wall switch or lever, turning on a flashlight, or something similar for free.

USE TECHNIQUE (Varies)
Most Techniques use an Action. Some may use none at all, or function only as Interruptions (actions performed at any time). Some Techniques may require certain conditions or have certain restrictions.

Example
Bernice was exploring the sewer tunnels of a ruined research facility and turned the corner to come face to face with a mutant rat the size of a collie dog that drops down about 3 meters away. A fight is about to break out and the Narrator calls for an Encounter. Bernice is ready.

The Narrator decides Bernice's turn comes first. She declares she will pull a crowbar out of her pack, walk up, and smack the rat.

Pulling out the crowbar is a free action, as it was hanging off the pack. Moving up to the rat is also free since it's close. Actually striking the rat is her main Action.

Bernice makes a Skill Roll to attack the rat with her crowbar. She succeeds, and her blow wounds the rat, causing it to lose Health.

Bernice has finished her Action and her Turn is over. Now, the rat will go, and then that will end the Round. After the rat is finished (assuming it is still around and alive), Bernice can go again.

MULTIPLE ACTIONS
Sometimes a character's intent during their Turn may constitute more than one complex Action. This is possible at a penalty, but all of the character's Actions must be declared at the same time.

Multiple Actions, doing two or more major Actions in a turn at the same time or in quick succession use Skill Rolls that are handled separately. It increases the Difficulty of all Skill Rolls by +1 per additional Action. Taking two Actions during a Turn will grant a +1 Difficulty to all Skill Rolls. If attempting three Actions, the penalty would increase to +2 Difficulty for all Actions. The Narrator is the final arbiter of how many major Actions are possible during a given Turn, but once the maximum Difficulty of 9 is reached no further Actions can be taken.

For example, attacking twice consecutively with a flurry of sword strikes, persuading a courtroom while palming a secret note, performing a computer hack with one hand while firing with a pistol with the other, or picking a cell lock while calming down a prisoner are all possible ideas for performing multiple Actions.

While doing more than one Action is an attractive option, it can be risky to overuse it. Multiple Actions don't really matter if none of them are successful because the Difficulty is pushed too high.

It is up to the Narrator's discretion whether or not certain combinations of Actions are possible. For example, operating a computer terminal might take the entire Turn and notable concentration, so perhaps the player can only use their offhand for a single attack or similar Action.

Finally, it is possible to change the target of or abandon one of the intended Actions if there is no need after the first

is resolved, or if an Interruption occurs. The penalty to any Difficulties for completed Skill Rolls still remain applied, however, even if additional Actions are abandoned.

Example
Agent Ramirez is using a semi-automatic handgun to fight two spies, and is currently hiding in an office. It costs her an Action to fire the gun, and she's in trouble. She wants to fling open the door and strike them with a barrage of shots.

Ramirez decides to fire her weapon at both opponents for two Actions. She makes two Skill Rolls: both barrages have a +1 Difficulty. Moving to the door and opening it are free, as they are not full Actions.

Ramirez can also target either spy, or fire both at one. If one goes down, she can simply target the other.

INTERRUPTIONS

Interruptions are free actions gained by a character that occur at a specific instance and regardless of Turn order. They represent a character taking advantage of a situation or careless individual.

Interruptions come from the Narrator, Traits, or Techniques. It allows a character to perform an action for free, even if it normally count as a full Action. This can be an escape, moving, using an item, an attack, or even a Technique. The Technique, Trait, or Narrator may limit the options for the type of action based on the specifications or scenario.

Whether or not an Interruption occurs is the sole discretion of the Narrator unless a Trait/Technique creates one. Furthermore, a character is limited to one Interruption per Turn during an Encounter.

INTERRUPTION EXAMPLES

- Environmental effects such as a loud noise/distraction or a trap
- Readying an action to do something when a specific trigger occurs
- Running through/past hostile characters
- Effects due to Critical Successes or Critical Failures

Example
Lee is being attacked by a guard dog while trying to sneak into a drug lord's mansion. During the combat, Lee is wounded badly, and decides his only chance is to run full speed for the fence nearby and hop over it. Climbing the fence will take an Action, and Lee's goal is to reach it as fast as possible.

Lee immediately flees from the dog, running at full speed. The guard dog has a Trait that lets them get an Interruption on him. The dog makes an immediate Skill Roll to bite, lunging at the intruder as he makes his frantic escape – despite it not being the dog's turn.

MOVEMENT

It normally costs no Action to initiate movement in an Encounter. How far any character can move is up to the Narrator and the environment, but a good basic guideline is that a character may usually move up to around 10 meters/yards without issue during their Turn. However, other factors based on the area and conditions (ex: deep snow, open field, fighting on an escalator, etc) may change this. Traits, Techniques, and Conditions may also affect this.

Sometimes extreme movement is called for. If it is unknown if moving a certain distance is possible in a single Turn, character can use an Action to run further (within reason) with a successful Skill Roll. Characters that are cornered or in danger may also need to use their Action to move and escape.

Swimming, sneaking, crawling, and other actions can reduce movement range. Generally, this results in reducing the character's free movement (halving it is a good general rule compared to other characters) and in some cases a Skill Roll and Action. Additional penalties may apply depending on environmental conditions.

Movement Range Examples

MOVE TYPE	METERS/YARDS
Very Slow	3
Slow	5
Average (Default)	**10**
Fast	15
Very Fast	20

A character may perform their Action(s) during their turn while moving regularly: before, after, or during. There is no restrictions in doing so.

Example
Lord Kellan is fleeing a vile monster that infiltrated his keep through the sewers. Kellan runs into it in the hallway just outside of his bedroom. Kellan reacts first.

Kellan's Player informs the Narrator that he plans to get to his secret door - which will require an Action to reach. Kellan quickly runs into his nearby bedroom and stops just inside the doorway. He turns, closes and locks the door. He can do all that without using an Action.

However, Kellan then wants to run over to the secret door beside his bed. This is where the Action and Skill Roll comes in. Kellan rolls, getting an 8 and succeeds! He reaches the secret door, opens it, and jumps down, ending his Turn.

TECHNIQUES

Techniques are an assortment of unique moves, signature spells, or special abilities that characters posses. Each Technique has unique parameters, so there are no hard and fast rules for how they work during Encounters. Some may last for a whole Encounter, or even an entire Scene.

While Techniques listed will indicate how they are used in an Encounter, they are not restricted to an Encounter. Techniques can always be used outside of Encounters. Techniques that create Round/Turn based Conditions may start an Encounter to track them at the Narrator's discretion.

CONDITION DURATION

If a character is under a Condition that lasts multiple Turns/Rounds, that affect is applied at the end (unless otherwise specified). Any Technique, item, event, or other duration effect is decremented at that time as well.

If it is a Turn-based Condition, such as a poison, it applies its effect and counts down by 1 at the end of the affected character's turn. If it's a Round effect that doesn't affect a particular character, such as a smoke grenade, it applies its effect and counts down by 1 at the end of everyone's Turn before the next Round.

ENCOUNTER EXAMPLE

An Encounter may start slow at first with new players or a new Narrator, but once the basics are in hand it becomes a very smooth-flowing and quick event. The following is an example of a basic Encounter.

Example
Jake, a martial artist, is fighting an assassin in a city park. The assassin just dropped from a tree and landed next to Jake.

Jake saw the assassin coming, and the assassin thought he was unseen. Given this, the Narrator gives Jake the first Turn.

The Narrator asks Jake's Player what they wish to do. Jake has to decide how to use his Action. He is an expert in using unarmed combat, and it costs an Action to fight. He decides to spend his Action for an attack. Jake, describing his attacks to the Narrator, attempts a roundhouse kick.

He has an extra 1d10 due to his Skill, so Jake rolls 2d10 and gets a 4 and a 6. The assassin has nothing to increase the Difficulty so the base 6 is good enough.

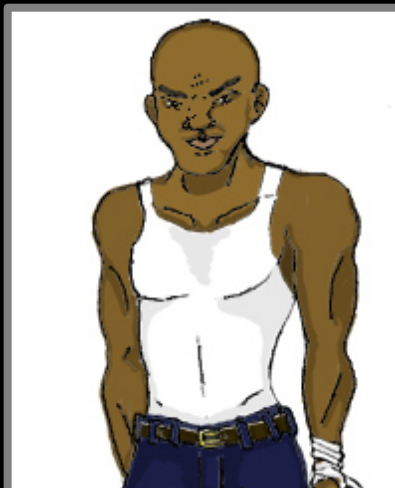
Jake is successful! The assassin has suffers the full brunt of the attack, reducing his Health.

The Narrator then describes Jake's success for role-playing terms and imagery. Jake's kick connects and staggers the assassin back. The assassin is battered and bruised, but still alive and ready to fight.

Jake has now used up his Action. This ends his Turn, with the martial artist clearing having the upper hand against his opponent.

Now, it is the assassin's turn. The assassin will operate in the same manner, as the Narrator decides what this character will do in return.

After the assassin's turn is over, Jake gets another turn. He can fight, escape, or do something else entirely!



HEALTH & CONDITIONS

HEALTH OVERVIEW

Health is a measure of a characters general well-being. Health is a relative indicator – a character may be recovering from injuries or bruised and in pain and still have full Health.

Health is only reduced with serious harm. Actions and events that would cause minor pain (a paper cut, a slap) but not cause any real injury do not damage Health. Health damage is a range, from 1 to the maximum value, rolled on a die. For example, 1d8 would reduce Health between 1 and 8 points. The number rolled by a source of damage is how much Health is reduced by.

High caliber firearms, huge swords, and being struck by a speeding vehicle would entail high potential Health loss. Short falls, knives, and punches cause less potential Health loss. In either case, it's still possible to receiving a glancing blow, or "roll with the blow," representing the range of Health loss from 1 to the maximum value of the die.

Weapons listed in Chapter 5: Items list how much Health loss they inflict. If the character is harmed a hazard or the environment (such as falling or being hit by a vehicle), the Narrator is free to assign a Health damage die to the event as they see fit.

Health cannot go lower than 0. If a character loses more Health than they currently possess, it stops at 0 and does not go into a negative value. If a character's Health reaches 0, the character is incapacitated and can no longer act or make Skill Rolls.

Losing additional Health at 0 Health means the demise of the character – which depending on the Setting and capabilities of other characters nearby, may mean the end of this character's active role in the Story.

Health Damage Examples

SEVERITY	HEALTH	EXAMPLES
Minimal	1d4	Kick, Punch, Thrown Rock
Light	1d6	Dagger, Light Shock, Spear
Moderate	1d8	Bear Trap, Pistol, Sword
Heavy	1d10	Dangerous Fall, Severe Burn
Severe	1d12	Massive Explosive, Deadly Crash

HEALTH DAMAGE REDUCTION

Sometimes a source of protection, such as special equipment, items, Techniques, Traits, or other effects may reduce Health loss. If this occurs, the Health loss is reduced by the total from all valid sources, potentially reducing it to 0. If at any time Health loss needs to be rounded, it is rounded down.

HEALTH DAMAGE & DEATH

Characters at 0 Health are considered incapacitated and unable to act in a meaningful way. This happens immediately when a character is reduced to 0 Health. Any overflow Damage is ignored as Health cannot go lower than 0.

Characters at 0 Health are incapable of doing anything of significance and are considered helpless, dying, and/or unconscious. They cannot make Skill Rolls (essentially automatically failing anything they attempt), also meaning they cannot use Techniques. They also do not get a Turn during Encounters, meaning they cannot perform Actions.

When a character is restored to 1 Health or greater by resting, Skills, Techniques, or items, they can act normally and are no longer incapacitated. If a character takes any additional Health damage when at 0 Health, they are killed.

Death can only be reversed with a Skill Roll if physically possible - the death must be very recent and the body most be able to sustain life. If revived, they return to 0 Health. Certain Techniques, Traits, or special items can make this easier and more effective.

Example
Lucille and Odium are fighting a group of gangers on the streets of New Seattle. Lucille has 10 Health normally. She's lost 8 Health over the course of a fight and only has 2 Health left. She's attacked again with a sledgehammer. It damages her for 6 Health!

This will put Emily at 0 Health – she is now incapacitated. The remaining points of overflow Health loss are ignored.

Lucille is near death now, but won't die unless she loses more Health before rest or if medical treatment restores her Health. Her ally, Odium, is up next. Odium now has the option to try to go to Lucille to restore her Health with his medical kit to put her back in the fight, or attempt to finish the gangers himself.

Odium decides to treat Lucille's wounds. He uses his Action to rush to her side and treat her, and restores 3 Health to her with his healing item. Lucille can now act again on her next Turn. If Odium hadn't healed her, Lucille would have not been able to do anything on her Turn.

OBJECT DAMAGE

Objects can take damage just like characters – though they have no Health score in most cases. The Narrator may assign Health scores to non-characters if desired for a particular Scene if it is helpful or needed.

Health or not, objects do not recover naturally like characters. Damaged objects must be repaired. Volatile objects are prone to exploding if severe damage is dealt to them.

HEALING BASICS

When characters are injured and lose Health, they must heal. Health represents the overall damage a character or creature can take, though a character with full Health might still be in pain, have injuries, or otherwise not be in tip-top shape.

As a generalized value of overall well being, healing is accomplished by spending a few moments to take a breather, get a second wind, or treat wounds. Specific injuries suffered from events, Critical Successes/Failures, or Techniques, however, may result in Conditions that must be recovered with Skill Rolls.

Most characters can generally recover their Health after a few moments in a safe environment. This generally means there is no immediate threat of an Encounter, forced Skill Rolls, or further Health damage.

Healing can also be restored with a Skill Roll. Like with lowering another character's Health by 1d4, using a Skill Roll to medically treat, inspire, or energize another character can restore 1d4 Health.

Medical items and Techniques are the most potent ways to restore Health. Healing items may be consumed, but Techniques can be used as often as allowed.

Example
Damon the bard, Killian the herbalist, and Aileen the barbarian are ambushed by elven raiders on the road. At the end of the fight, Damon's Health is 8/10, Killians is 10/10, and Aileen's is 2/10.

If they had time, they could take a a few moments to rest and fully recover their Health. However, they hear more raiders incoming and have little time to react.

Damon has a healing Technique that he immediately performs. He uses a mystical chant and makes a Skill Roll to restore health to Aileen and himself, succeeding and returning 5 total Health to both.

This fully heals Damon, but Aileen is still at 7/10. Luckily for Aileen, Killian has some time to act and opens up his healing satchel. Killian starts bandaging up Aileen while Damon sings. Aileen heals 4 more from the satchel, bringing her to her maximum of 10.

As the raiders fall upon them, they are back in fighting form. The group gets ready for combat!

RECOVERY TIME

Generally, recovering full Health takes only a few minutes. The Narrator is free to restore Health at will to characters in cinematic or dramatic moments, but generally speaking, there should be be at least some moments of respite.

Health is fully recovered after a short breather or wound treatment session lasting around a few minutes. This can be any period of time the Narrator deals appropriate where the characters have no threat, tension, or complications in play - including no threat of Encounters, forced Skill Rolls, or risk of Health damage.

Keep in mind, a character with full "Health" might still be in pain or sore. Physical wounds don't heal instantly from taking a brief rest, true recovery takes quite a long time for most living creatures. Health is simply a representation of "overall condition" - stamina, vigor, vitality, and focus. Characters who were just in a fight might have some of their energy back, but that biting pain in the ankle from a nasty fall or the bandaged up arm from a sword strike are going to be throbbing and painful for some time to come.

Example
Irina the rebel is infiltrating an enemy facility. She has 10/10 Health. She sneaks through and things seem to be going smoothly at first, but a guard catches her eventually.

During the fight, she takes a wound, bringing her to 8/10. She continues her infiltration.

Nearing her goal, she has to fight a commander guarding the computer she needs to access. She goes into the conflict with 8/10 Health. After defeating the commander, losing 5 more Health, an alarm sounds – she has no chance to recover any Health from resting as she runs for her life.

Returning back through the facility, Irina escapes the perimeter and finds an abandoned farm house. Irina confirms she isn't being followed, and slumps down into the hay to rest, finally safe. The Narrator informs her she has recovered her Health. She's not truly healed, she's still sore and her wounds are still quite fresh, but she's safe, and has a moment to relax and bind her arm.

CONDITIONS

Conditions are lasting effects that occur from a Technique, a Critical Success, a Critical Failure, or an environmental or situational effect. Conditions last on a character until removed through Skill Rolls or Techniques, or enough time has passed, and are unique – either an effect dictated by a Technique, or an effect created by the Narrator.

Positive Conditions can be inspiration, medical enhancements, or magical strength. Positive Conditions generally grant bonuses such as improvements to Skill Rolls. They generally always have a set of amount of time or a trigger that will end the effect – as characters will usually never seek to end them by choice.

Negative Conditions can be injuries, illnesses, fatigue, or demoralization just to name a few. Negative Conditions often grant effects like Skill Roll penalties. Certain negative Conditions may take multiple Skill Rolls or extended time to heal or recover from (at least enough to ignore the penalties). The exact time depends entirely on the type of Condition and the Narrator's decree. Certain Techniques can instantly remove negative Conditions.

Example
Ricky the mercenary has recently taken a severe beating from a renegade cyborg during a fight in an alley. Just as he drops, the cyborg hears police sirens in the distance, and immediately escapes.

Ricky is lying in the alley, half-dead and incapacitated with 0 Health. He suffered a Condition from the cyborg's Critical Success that broke his arm which increases Difficulty by 1 to all Skill Rolls that use his hands. The police arrive and call in an ambulance for him. EMTs arrive and Ricky is transferred to the hospital. He rests until the next day, and in a safe place, his Health is fully restored.

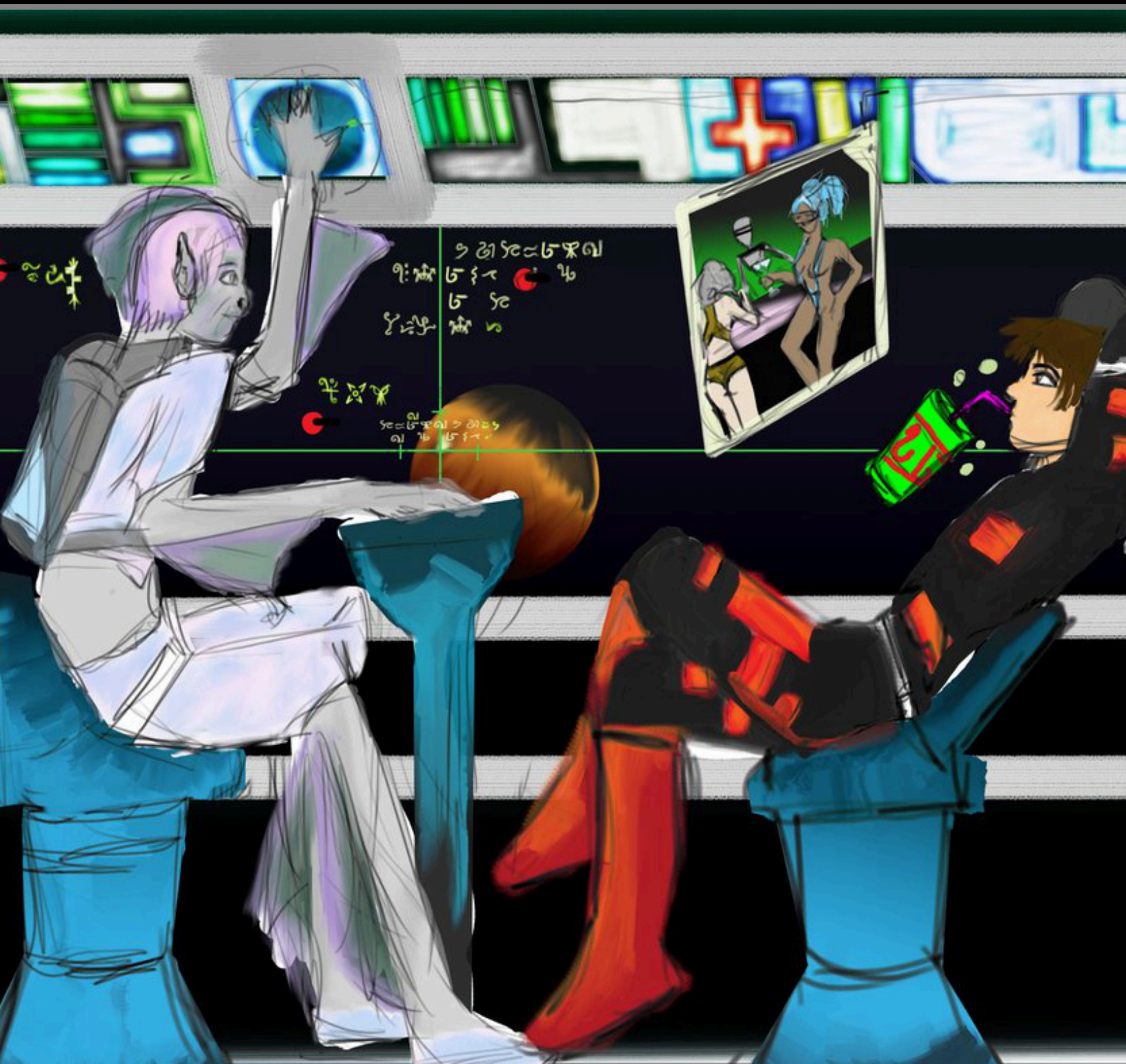
The next day, Ricky may have full Health, but he has that Condition and he's still in poor shape. The Narrator informs him that everything hurts, but he can move and act.

As for his arm, the Narrator rolls a Skill Roll for the doctors and have his Condition treated. They easily succeed, and the Narrator informs Ricky that his arm will heal fully later on. He gets a cast on, and while he can't technically use his broken arm and that may affect him in specific situations, the penalizing Condition is removed.

While still in pain and with an arm in a cast, Ricky is mechanically operating at normal levels. Later at the Narrator's discretion after time has passed, Ricky can remove the cast and more or less use his arm normally as it finishes healing.

CHAPTER TWO

Narration



Chapter 2 - Narration

NARRATION OVERVIEW

THE NARRATOR'S ROLE

While the Players control the primary protagonists, the Narrator controls the general narration and every other character in the game. They direct the flow of the game, and apply the rules of the Setting and the mechanics. Being a Narrator is a very rewarding experience, though it does require a good understanding of the rules, on-the-spot creative problem solving, and more planning than the Players require.

This chapter is important for those interested in being a Narrator, especially those new to roleplaying games. It provides ideas and tips to assist in running a Harbingers game.

STORYTELLING

The first primary duty of a Narrator is to be the narrator and storyteller of the game. The Narrator creates and maintains the world, the people, and the places – with the help of the Players through their character's contributions. The Narrator describes the scenery, determines the results of all characters, and controls the actions of the characters not controlled by the Players.

When creating a Story, the Narrator should have a general theme in mind. Players should also be informed ahead of time, to both make sure they understand the framework and to make sure everyone is interested in paying.

Some Narrators prefer lots of pregame planning, while others prefer improvising. Every Narrator should do it how they feel they work best. It is important, however, to maintain consistency so as not to confuse the Players.

ARBITRATION

The Narrator's second primary duty is to be the rules arbiter and decision maker. Being a Narrator generally is helped by having a good grasp of the rules in this book, as they will be asked to make calls on rules in confusing or nebulous situations.

It may help to note important page numbers in the rule book, have cheat-sheets with important information, summaries of plot notes, and character statistics at hand at all times. But Narrators can always take a moment to look up what is needed depending on the situation at hand.

CREATING STORIES

STORIES & CHAPTERS

Like a novel, a good narrative-based roleplaying game has a solid story. This Story, also called a campaign or plot, is what the game play revolves around. Theses Stories are similar to the plot of a novel or movie. However, a Story could also be incredibly short, even one session, more akin to a written short story. Stories like that rarely have Chapters (but will still have Scenes and Encounters).

A Chapter is a section of the Story, like that of a novel, or a certain set of scenes within a movie, or the acts of a play and will contain Scenes the Players' characters will drive, and possibly tense Encounters mixed in. A Story's length is decided only by the planning of the Narrator and the actions of the Players, so Chapter length can also vary accordingly.

Example

Marcy is the Narrator for her group. This is a new Story they decided to start last weekend, and she wanted to do a 1920's America crime-drama type game based on real and fictional elements of the Prohibition Era.

To keep the group on the same side of the law, she has asked the Players to create characters that aren't gangsters. Police, journalists, crime victims, vigilantes, private detectives, and academics are suggested professions. The Players agree.

Marcy decides to lay out a very major story line. She decides the main Story will involve a gangster boss named Mario Rizzo, a massive, brutal man who runs a boot-legging, opium, and human trafficking to and from foreign countries including Europe and Asia.

She also ties in one of the character's personal backgrounds. One of the Player characters is a dockworker from New York who's brother was kidnapped by Mario's gang and is currently missing. The dockworker now has a personal hook into the Story as well.

Marcy's next big decision is how to split the Story into Chapters. She doesn't want to get too specific, since depending on what the Players do, the narrative can be altered. She can lay out some basics however, and lay out important NPCs the characters will meet.

She decides the game will start in New York City, where the group will meet up in a Scene with the purpose of putting a stop to Mario's gang for their individual reasons. Marcy wants the group to be attacked by a bunch of Mario's thugs for being too nosy, making this an almost guaranteed Encounter, but she doesn't want the confrontation to be too deadly. She gives the thugs some weak statistics and makes sure it'll be a fight, but not a tough one.

She decides that the investigation will lead to Scene in a speakeasy owned by Mario. The characters will have to interrogate some of the employees. Marcy decides the bartender will be extra talkative if the group chooses to interrogate him.

Eventually, Marcy intends for them to find out Mario is in Italy at the time. If the Players prove lazy or ineffective, Marcy decides Mario will send a hitman after them to really put the silence on them for a challenging Encounter. If the hitman dies, his part will end there, but if he survives, he will be around to antagonize the characters later.

The Chapter will eventually end when the Player Characters confront one of Mario's lieutenants at the NYC docks, where one of Mario's ships is bound for Italy. Whether they fight, bribe, or sneak their way aboard the ship, Marcy decides that is the first Chapter of this Story – assuming the Players don't throw too big a curveball, which will require her to reassess.

With a vibrant plot and many more ideas, Marcy continues to flesh out her Story, and writes an introduction to read at the first session. She'll work in the Player character's backgrounds about why they want Mario, and open up with that and set the scene for the thug attack she decided one early.

After Mario is dealt with, perhaps she may cook up a brand new Story, or a sequel to her crime Story. Perhaps the dockworker's brother, when rescued, has information regarding a mysterious artifact in South America that Mario's gang was after?

Chapter 2 - Narration

THEME

There are many different themes one can use in a Story, or even with Chapters within a Story. High fantasy is a classic theme. Spy thrillers, action-adventure, science fiction, survival-horror, and many other genres make for great games.

It is good to get a consensus on theme among the Players and the Narrator. It is also important that the Players have the guidelines for the theme so they can create characters efficiently. Provided below are some sample game themes.

BAND OF HEROES

The characters are stalwart warriors, cunning rogues, or talented wizards in a fantastical world. Epic adventures for legendary quests await them as they band together to form a company of heroes. However, a dark force rises in the northern wastelands where nothing grows and reports of monstrous creatures are found.

As the PCs participate in quests to protect others, put their names in the stories of bards, or simply get rich, they must wonder if this dark force might soon extend its grasp into the southern kingdoms and lush fey forests. Such darkness does not remain still for long.

EXPLORERS' LEGENDS

The characters are skilled treasure hunters, field scientists, explorers, cartographers, or adventurers in the late 1890's. In their first adventure, they come across an ancient temple in Egypt that leads them to learn about a forgotten artifact a mysterious organization planned to use to dominate their enemies.

However, just as they are about to take the artifact from its lost hiding place, a rival group shows up to antagonize them and steal it away. Who are these opponents, and how did they find the place? Are the legends about the artifact true?

GALAXY WARS

The characters live in the far future, a world now dominated with star ships, androids with advanced AI, laser weaponry, and exotic planets and civilizations. Unfortunately, the universe is also dominated by war.

Two powerful forces clash, each lead by a different government and a different ideal governing an array of different planets. The characters may find themselves in the middle, or helping one side or the other depending on their interests and conscience.

GANGSTER'S PARADISE

The characters are on the wrong side of the law in the 1920's, either unintentionally or purposefully in a crime-ridden city. The city's officials, under an act of desperation, have started recruiting private operatives to assist their police forces; and not all of the operatives have a great record on humane treatment of their victims.

A high profile criminal ring frames the characters (or the character's organization) for a brutal murder of the mayor's family to take some of the heat off of themselves. This leaves the PCs in a tough situation.

SCHOOL NIGHTMARES

The characters are students or members of the faculty for a local high school or college in the present day. Life was very predictable up until the day a mysterious murder happens on campus. The body is brutalized and the attacker didn't even rob the victim.

Security is immediately tightened up, but no suspects are identified and the police are baffled. Less than a week later, one of the janitors goes missing. What exactly is going on here?

NARRATOR CHARACTERS

A diverse and fleshed-out cast of non-player characters is a necessity for any interesting game. Unique side characters, wily antagonists, and helpful allies all make a world feel alive. The Narrator should make sure to map out any necessary statistics for characters including Skills, Traits, and Techniques.

Reoccurring Narrator characters are a great addition to any game, whether they be allies, enemies, or just people that tend to show up to surprise the Players. People could learn to love (or hate) these characters, and could possibly develop personal relationships or arch rivalry with these NPCs.

In addition to important characters, it can be helpful to prepare information about potential minor characters the Players may run into as well. This includes characters they may attempt to talk to in shops, or ask for information on the street. Minor characters can also turn into major characters if they continue to pop up in the Story as well.

Chapter 2 - Narration

HOOKS

A good game has a good hook. This includes an interesting opening, a plot line that all the characters involved care about, and incentive for them to pursue it. Certain plot lines may just be subsets to bigger plot lines, depending on the type of Story.

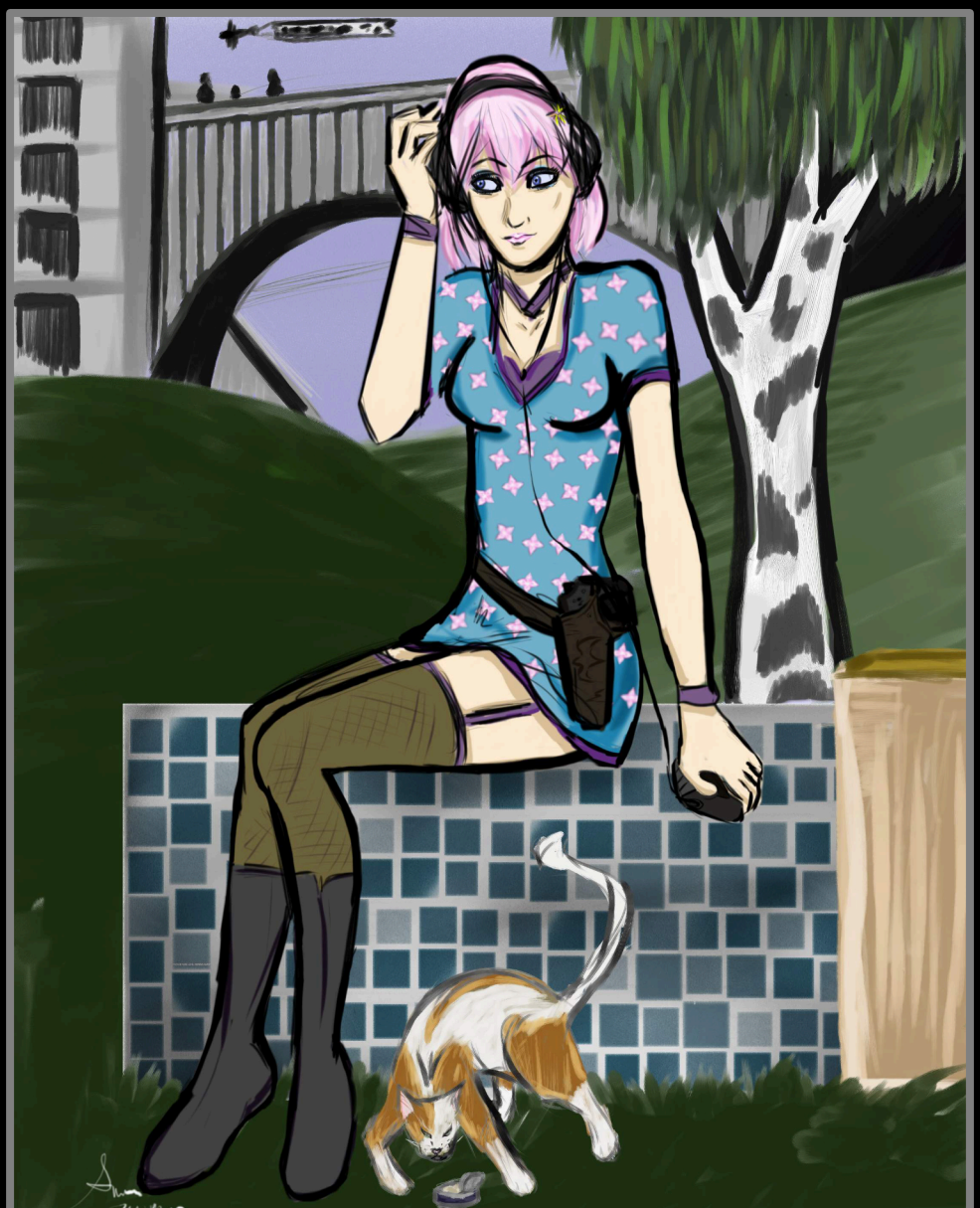
One important thing for Narrators to include is reasons for all Player characters to have to participate. If they all belong to an organization, this is easy. If they all have very different backgrounds and goals, this can be quite difficult. It is recommended to find out what the Player character's goals and desires are, and add hooks related to those in the Story. Players, on their end, should also mold their characters to buy in to the Story in a way that fits their personality and background.

REALISTIC VS. HEROIC

The Narrator's characters in most Harbingers games are no different than the Players' characters. This means games with a high level of physical violence can be gritty and deadly, and charging into dangerous situations could easily end up with dead protagonists.

However, if a Narrator want to run an epic-feeling campaign with action-movie or high fantasy physical conflict, they can make antagonists and other non-important characters substantially weaker. In addition to removing Skills, Techniques, and Traits from some of the character templates at the back of this book, they can also lower the Health of the Narrator characters.

This kind of game will have a very cinematic feel. The player's characters can tear through minions en masse in most cases, though important antagonists should still pose a problem.



CUSTOMIZING THE SETTING

SETTING DIFFERENCES

The Harbingers Roleplaying Game supports playing in any Setting, world, or era imaginable. In some cases, this requires no changes at all to the rules within – just certain restrictions to what is available regarding abilities and equipment.

As an example, if a group is playing a realistic game set in the Three Kingdoms Era of China, no characters would have access to any magical abilities or high-tech items or weaponry. It would not make sense. However, no changes need to be made to the rules.

Alternatively, if that group decided to play in a fantastical re-imagining of the Three Kingdoms era where Zhang Jue is a literal magic-using sorcerer, the Narrator could include certain magical abilities while restricting more overt ones depending on the feel of the campaign. This is merely curating the options, not changing the rules.

However, there are some Settings that might have beings or creatures that have innate abilities that might have different starting Traits. In addition, there maybe special kinds of magic or powers that are restrictive in ways that aren't outlined in this book. This can result in possibly adding a new Skill and/or Trait.

Narrators are free to explore these possibilities and customize how they see fit. Some options and ways to achieve this is set out in the following sections.

SETTING CHARACTER TYPES

The base character creation rules can easily be applied to most humans and humanoids. They can also be used to make supernatural creatures, aliens, androids, or fantasy humanoids by selecting certain Traits and Techniques. In addition, it's possible to make non-humanoid creatures, such as a dog or cat.

If, however, the Narrator would like to set out some hard rules for different creature types, default Traits can be set up for new characters. The available options are up to the Narrator and are determined by Setting and narrative restrictions.

SETTING RULES

Certain Settings can have special rules regarding how the world itself works. This is very common in fictional worlds.

For example: magic itself could be an inherent born Trait, in which case it wouldn't be possible for someone to learn it later and must be taken before taking any magic Techniques and which use a special magic Skill. It's also possible to have a horror Setting where characters are routinely exposed to eldritch creatures that might warrant a very specific new Characteristic of Morale, which is depleted routinely in a way different than Health.

Here are some options and examples:

CHARACTERISTIC: MORALE

Morale reflects the confidence, conviction, and state of mind of investigators as they explore this realm of eldritch horrors. Unlike mundane terror, these creatures expose the fabric of reality that is beyond human understanding to devastating effect.

In addition to Techniques and Traits which may inflict further Morale loss, humans can even lose Morale by simply viewing certain eldritch entities. Morale is recovered by various Traits and Techniques, but is also restored between Scenes with time to rest.

SKILL: MAGIC RUNES

The Magic Runes Skill is used to identify, use, or activate magical runes in this world. Magic Runes is also the Skill Roll used for all rune-based Techniques.

TRAIT: ALIEN GENE SPLICING

Alien genes can be spliced into humans as part of a high-risk operation in this futuristic Setting. Humans that possess this Trait can pick from select improved supernatural powers to learn as Techniques.

RESOURCES

Currency, money, and wealth in general varies greatly across time, region, culture. It's impossible to quantify all of it, but for simplicity's sake, approximate real world prices can be used as a guideline.

For futuristic Settings, these can be set as credits or chips or another sci-fi currency. For fantasy settings, silver or gold can be used as an equivalent for a real world monetary value.

For Narrators or historical games focused more on the economy more detailed or exacting rules can optionally be used. For example, consider value equivalent to early 21st century Canadian & US dollars, Euros, British pounds, and similar currencies. Multiplied by 10, these values can be used for Mexican pesos or Chinese yuan. Multiplied by 100, they function for Indian rupees or Japanese yen. Divided by 10, they approximate Kuwaiti dinar. Divided by 100 could give rough values for a game set in the European 1890s or American Wild West.

In any case, costs can vary in location as well as time, supply and demand. Narrators are also free to adjust these values for particulars on a Setting.

SERVICES

Different Settings will have different services available, in addition to various items and equipment, Players may also wish to purchase different services during play.

BAIL

Bail is a fee paid to give an accused criminal freedom before their trial. Fleeing after being granted bail increases the penalties and may involve bounty hunters and law enforcement actively hunting the accused. Bail may not be offered for more severe crimes, and the rules and cost can vary. Bail might not exist in some societies and Settings.

DRINKS

Drinks, alcoholic or otherwise, are served in a variety of restaurants and bars. Cheap drinks will hydrate or get the drinker drunk, and are easy to acquire, but aren't the best quality. Expensive alcoholic, mixed, or special drinks can be quite pricey. However, they service well to impress, boost morale, or as a bribe.

HIRES

Hiring a person can be useful when friends and allies are not enough. In addition, specialists can have very specific skill sets to solve specific problems. Help with a simple task can be affordable and easy to find in larger cities or high population areas. Specialists might take resources, and even Skill Rolls to acquire on top of their fees.

LODGINGS

Overnight lodgings are important for any characters on the move. Hotels, motels, inns, taverns, and similar lodgings are a place for a character to rest, recuperate, and prepare for the next day. The price can vary dramatically based on location and quality.

MEAL

Prepared meals from restaurants and taverns, meals will provide quality nourishment with minimal time and effort for a cost. Price and quality can range from cheap fast food, a nutrient-cube, or simple bread-and-soup tavern fare to luxurious high class dinners that can improve moods and impress certain types of characters.

MEDICAL TREATMENT

Medical treatment can be sought for more serious injuries and Conditions. Characters that receive proper medical treatment can also speed recovery from sickness and disease. Advanced and equitable societies do not charge for medical treatment, but in less developed or dystopian societies it can be extremely expensive.

REFUELING

Vehicles can run out of fuel such as gas or batteries. Refueling is normally a mundane process in most societies where a vehicle is common, though it still can be expensive. In Settings where fuel and vehicles are rare, however, it could be extremely costly or as rare as treasure.

RENT

Monthly rent can provide a safe haven for characters that need a place to call home. Clothes, valuables, food, and other items can be stored in rented homes for easy access. Location, size, and quality of accommodations can drastically effect prices.

TRANSPORT

Transport includes local methods like carriages, taxis, subways, and buses to international travel like ships and planes. Getting around a city or town is usually affordable, but long distance and international travel is often quite expensive.

RUNNING THE GAME

SCENES

A Scene is any series of continuous events or actions, and can be as brief as stopping by a bar to have a chat with the owner, to an infiltration of an enemy fortress to find the secret space station plans. Ultimately, a Narrator determines when a Scene starts, and when a Scene ends.

Generally, any downtime, inconsequential travel, time skips, or rest periods serve as breaks in Scenes. During these breaks, unless circumstances dictate otherwise, characters also restore their Health if any is missing. In addition, some Conditions last for an entire Scene, so those effects will end when the Scene transitions.

ENCOUNTERS

Encounters are moments in Scenes of danger, crisis, deadly threat, or just times when every second matters. This could include a car chase, a hostage negotiation, finding a ticking bomb, someone getting poisoned, a tense diplomatic situation, a shootout, escaping a flooding room, and more. Essentially, any dramatic moment where the Narrator wants the Players to take Turns and every action is critical is considered an Encounter.

The Narrator decides when an Encounter begins. The Narrator also determines when an Encounter is over – generally, when action/time is no longer urgent. In that case, the Encounter ends and the remainder of the Scene continues.

MEASUREMENTS

The Harbingers Roleplaying Game supports meters/yards as base measurement, and all measurements are approximated. While not exactly 1-to-1, yards and meters are both valid choices given their proximity. As such, when running a game, it is advised to pick one system of measurement and stick to it.

If feet are preferred instead, simply multiply the values in this book by 3. This rounds them to easy to calculate numbers while remaining roughly the same.

ANTAGONISTS

Antagonists include any enemies or rivals the Player characters will face: in the courtroom, in combat, on the streets, or at a fancy party. Narrator characters, both those important to the Story and those less so, have lives and goals of their own. And as antagonists, those goals will usually go against the forward progress of the protagonists.

Narrators should construct antagonists not only mechanically, but also make notes of their goals, ambitions, and connections to the Player characters as well as other Narrator characters to facilitate the Story. Important antagonists should feel like a sufficient roadblock or threat, while those less so may cause trouble but are a chance for the Player’s characters to shine in their areas of expertise.

The antagonists can also potentially win. If the Players lose to their antagonists, intelligent antagonists also shouldn’t wholesale ruin or slaughter their characters. While certain situations may permit “no surrender” situations, intelligent antagonists don’t waste valuable resources.

The Player's characters can be blackmailed, held for ransom, used as captives, or perhaps held and prepared for eating by certain aliens or monsters. If the characters are going up against a government or organized group with a judicial system, they may be held in jail to await trial or even an execution. This gives the Players' characters a second chance for the Story to continue.

In addition, it is important for high-caliber antagonists to have solid defenses (figuratively or literally) and backup plans. This is important to give antagonists the Narrator wants to re-use a chance to cause trouble another day.

However, Player should not be denied a chance to remove, destroy, or sideline an antagonist by Narrator fiat. The Narrator should always let the Players' characters try anything, but if they try something they know is foolish, the Narrator is free to apply the likely consequences of such actions.

FRIENDS & ALLIES

Not every Narrator character exists simply as a foil to the Players. Their characters may find support ranging from friends, family, law enforcement, city officials, criminals, sympathizers, to help from various organizations. While it is important that the Players' characters remain the stars of the Story, protagonists often have allies and other

characters that help them.

However, it is important for Players to remember that the Narrator's characters are people too. If they are treated poorly, or as disposable, the relationship may sour. Like anyone, these Narrator characters have their own hopes, dreams, and agendas. They are not merely tools to be used by the Players to succeed. Players will usually regret mistreating their allies as they burn bridges, lose help and resources, and in the worst case scenario turn friends into enemies.

Also, because they are like anyone else, allies have flaws and weaknesses as well, just as the antagonists do. If their loyalty to the Players' characters is poor, they may sell them out. This allied connection may become a liability if they are found by their enemies. Finally, certain allies may be completely loyal, but have particular quirks, or things they refuse to participate in due to personal codes, moral standards, or legal obligations.

SUCCESS AND FAILURE

Success is never guaranteed. A Narrator should plan for the likely outcomes of success and failure for all major situations. This promotes the flexibility that roleplaying games inherently has, and keeps Players on their toes. Success will generally prove favorably for them, while of course, failure can have very negative side effects.

Players are also far likely to gain more resources and favor from successful Stories and Chapters. People who do a job poorly are often not paid well, and defeat in combat can have the effect of being thrown in a jail or being hurt or killed. Player characters that break the law, even for just and good reasons, can also have powerful consequences in most civilizations and societies. Despite success or failure though, Experience should still be earned as losing itself can be a valuable lesson.

CREATIVE ACTIONS

Players will often come up with unexpected, fun, or ambitious actions. The general rule is to let them attempt whatever they wish within reason – however, success could be incredibly difficult.

Use the general Skill Roll guidelines to determine success chance. The base Difficulty of 6 is a great fail-safe, but grandiose activities will require much higher Difficulties than the average 6. Difficulty 7 is a good choice for something that’s “a little harder” while Difficulty 9 is for the more ambitious and least likely to succeed attempts.

TECHNIQUES & TRAITS

Techniques and Traits have parameters, but many are dependent on Narrator discretion. Always consider the intent, logic, and common sense when determining how Technique conditions or Trait parameters apply.

Some Traits use a word like 'occasionally,' for frequency of relevancy. it is recommended they are utilized once every session or two. Additionally, some Traits and Techniques have specific choices when taken. Narrators should assist and approve those for a Player character.

Finally, similar Traits and Techniques do not stack. If a Player wishes to take a Trait more than once, the Narrator must approve.

CONDITIONS

Techniques, Critical Successes, and Critical Failures can cause Conditions. Sometimes the Narrator may wish to assign Conditions based on environment or events as well.

Critical Successes and Critical Failures are decided by the Narrator, and Techniques generally lay out in detail the kind of Conditions they inflict. In all cases, the Narrator is the arbiter of the specifics of any Condition.

Conditions can be negative or positive. Removing Conditions is dependent on the Technique or the Narrator's discretion. Skill Rolls can remove almost any Condition and downtime between Scenes will end most Conditions.

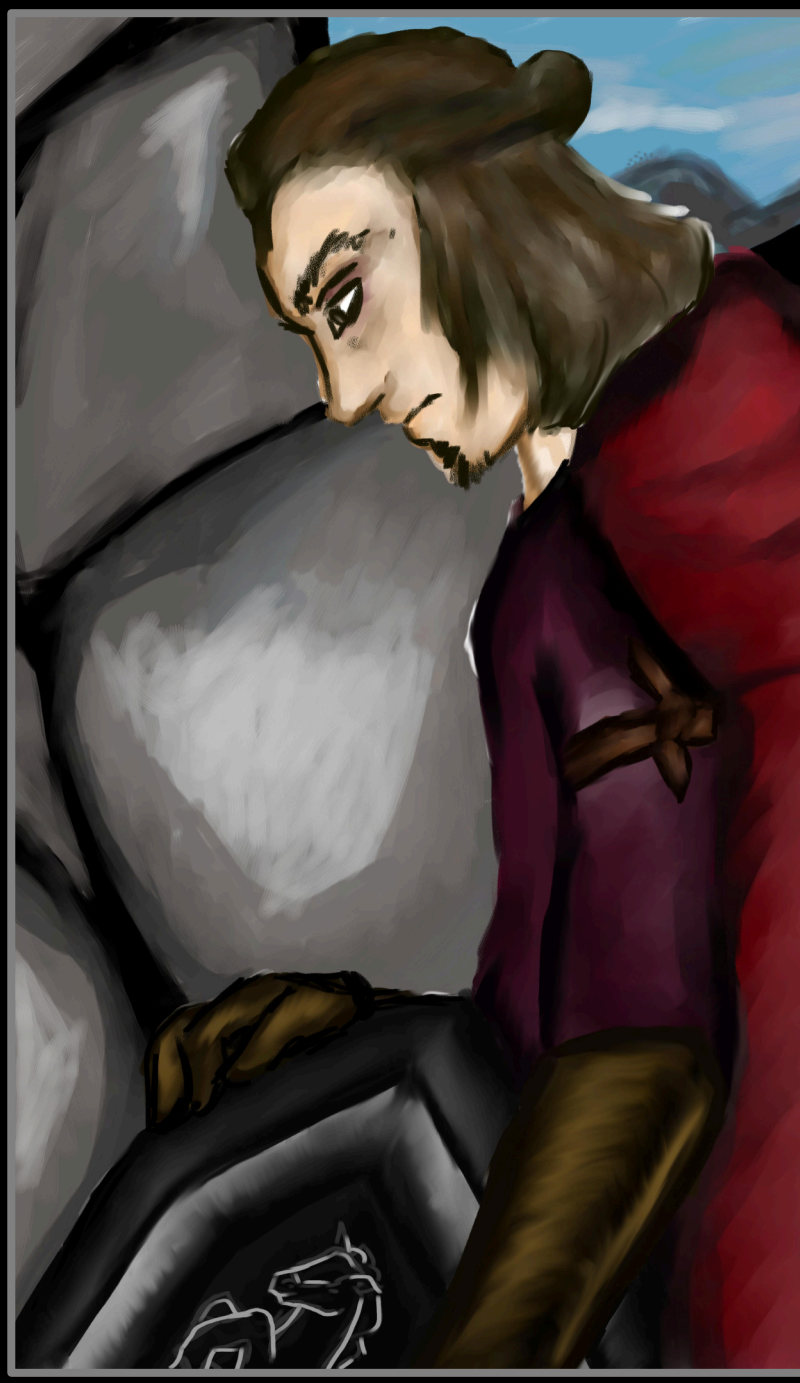
Some basic Conditions are presented in this book. The Narrator is free to use, modify, or expand upon this list using these Conditions as a base for comparison.

Conditions

NAME	EFFECT
Energized	Next Skill Roll success is a Critical Success
Exhausted	Cannot benefit from Skills
Injured	+1 Difficulty to all Skill Rolls
Inspired	-1 Difficulty to all Skill Rolls
Poisoned	Health cannot be recovered
Rattled	Techniques cannot be used
Rested	Reroll the next failed Skill Roll
Stressed	Next Skill Roll failure is a Critical Failure

DEATH

The possibility of death is a common danger in many roleplaying games – even ones that aren't focused on combat. In high-action campaigns, this may be avoided by having most opponents being weaker. But if the group wants to run a more realistic game, such as survival-horror game, death may be looming at every corner.



Generally, a character dies when they lose any amount of Health after reaching 0. While this can be mitigated by a quickly applied Skill Roll, Techniques, Traits, and items, outside of that it usually means the end of the character's active role in the Story. If it is a Player character, that means the Player will need to make a new character.

A character's death can result from poor decision making, or simply bad luck. However, in some games it may be undesirable to simply have a Player's character die simply because of luck. This can be not fun and dampen the playing experience for certain games and groups.

In general, unless it's agreed to by the group, as the Narrator try to avoid having a series of poor rolls being the ultimate death of a well-played character. Foolish decisions are one thing, raw bad luck can be another.

In some cases, it may be preferable to have the character hang onto the thread of life while they are rushed to the hospital rather than outright dying. Or having an antagonist realize the character may be more useful alive.

On the opposite end, if the game is in a slasher film style, the expectation might be reversed. In this type of game if characters may easily be killed off and Players are expecting to make new characters, this can be a non-issue – or even fun!

Ultimately, it is depends on the game, the Narrator, and the Players. Be fair, communicate, and everyone will have more fun.

CHARACTER ADVANCEMENT

CHARACTER PROGRESSION

The advancement of the Story and narrative is progress in and of itself. But just as the story advances and changes, characters themselves grow and change as well.

Progress come in both material and intangible varieties. While playing the game, like in real life, characters will learn new skills and acquire new knowledge, accomplish goals, and may acquire (or lose) money and items. In some games, powerful artifacts or lost technology could be discovered.

Players often enjoy advancement and rewards to show as a sign of progress. They like to increase their character's knowledge, inventory, and accomplish their goals. An unfinished novel with no resolution is also as disappointing as a poorly executed Story.

One of the most important rewards that can be given out after gaming sessions is Experience. Experience is a vital factor to increasing the capabilities of a character. As characters engage in their Stories and personal journey, they are likely to learn their skill-sets better and even acquire new abilities.

Optionally, the game can be played without advancing the characters at all. It is even possible to just award Skill bonuses or other Characteristics based on actions within the story.

EXPERIENCE

Experience can be given out to players to increase the prowess of their character. Increasing maximum Experience should be done in a systematic manner to avoid complications.

How much the Narrator gives on average depends on their own wishes. If the Narrator wants the characters to increase in ability quickly, they should give a lot. If they would prefer a more modest skill increase, it's better to only give a little at a time.

Experience is used to purchase new Characteristics and increase a character's Techniques, Skills, and Abilities. For a good guideline in amounts to hand out for Narrators, consult the provided table. On average, it's generally recommended to give about 1-2 per normal session, more for a longer game or a game that concludes a major Chapter/Story.

AWARDING EXPERIENCE

- Good roleplaying and character interactions.
- Saving the group or a member of the group from danger.
- Making friends/allies.
- Solving a complex puzzle or finding a solution to an intricate mystery.
- Helping in defeating, deterring, or otherwise removing a prominent foe or obstacle.
- Successfully completing a Chapter/Story.

Example

Natalie's character Priere, a church official in a horror 1890's game, is currently investigating a countryside town in France for rumors of vampires with her teammates. During the session, they interrogate a witness claiming to have seen the monsters, and investigate a crime scene with a body drained of blood. Later on, the group discusses their findings in their inn rooms.

After finishing, the Narrator decides to hand out Experience. Priere and the other characters get 1 Experience for their interrogation of the witness, and another 1 for successfully getting clues from the murder scene investigation. Finally, the Narrator grants one additional good roleplaying Experience for the in-character discussion and interactions the group had in the inn.

This gives Priere a total of 3 Experience. Natalie can use that Experience to increase Priere's abilities, such as learning new Skills or Techniques.

Experience Reward Examples

EVENT	EXPERIENCE
Character Interaction/Development	1
Completed Job/Mission/Task	1
Personal/Ally Goal Achieved	2
Plot Line Completed, Chapter	2
Plot Line Completed, Story	3
Removed Obstacle, Major	2
Removed Obstacle, Minor	1
Saved Group/Allies	1
Session Completion	1

MATERIAL REWARDS

During the game, Player Characters can acquire resources and items from various sources. They may come across hoards of treasure or magical artifacts, a mobster's safe full of money, a rival's diary, or war spoils taken from fallen opponents. In addition, they make take on jobs for pay or receive rewards, depending on the Story and Setting.

For the Narrator, how much and what to consider being available depends solely on the type of Story and game they are playing. If rewards are too good in a Story where resources are scarce or important, some aspects of the game might be negatively affected. If the rewards are too poor and characters are expected to have tools and items to accomplish goals, Players may get irritated when trying to shop for basic items. Some games may not feature money and resources as a key component at all, and in that scenario this is less important.

Other than resources as a whole, Players may come across rare, unique, or special items. For Settings without magic or powerful items, it is still possible to create technological or high-quality items that grant bonuses to characters. Settings with more high powered magic might keep the powerful items more free-flowing – but this likely means they will be facing foes that will have access to those same items and equipment.

A general rule in games where material rewards are desired is to make sure every session, Players are getting or are working towards some kind of unique or sizable reward in addition to Story progress. This is in addition to other goals and progressing the Story.

Some characters or Players don't care for material rewards even in games where this is a component, and may not be motivated to acquire them. In that case, generosity and kindness in giving those rewards away or refusing them is often repaid in favors, reputation, and friendship that are sometimes far better than the material reward itself.

CHAPTER THREE

Characters

CHARACTER DEVELOPMENT

CREATION OVERVIEW

All Players need a character to play during the game, and character creation is the process of making one. Players should be given freedom to make whatever characters they want, provided it falls within the logical restrictions of the Story and Setting. Narrators will also need to make characters, and the process is the same.

This chapter encompasses all the information needed for Players and Narrators to make a character. This includes the general information as well as the mechanical details.

CREATION PROCESS

First and foremost, Players will need to determine what kind of character they are making. Who this person is, what their likes/dislikes are, their motivations, their personality, their background, and what they look like.

Career and life work is important, as well as childhood and who shaped their lives up to the point the Story starts. Interesting backgrounds can sometimes be used by Narrators to develop plot hooks or give Players a personal story in-between the main narrative.

After getting a good view of who their character is, the next step is attached game mechanics to the to represent that view systemically. Players will be able to put points in their character's various Characteristics.

Skills, training, and natural abilities are selected. In exchange for more Experience to build their character, the Player also has the options of picking Traits that grant advantages. There are also negative Traits that limit or challenge the character, or reflect a negative aspect or weakness that grant extra Experience.

After the character is built, the player can pick up any tools, items, or equipment the character would have or use in their day-to-day life. This includes anything from a sedan a data analyst takes to the office, to a toolkit a starship engineer carries, to a sword for an adventuring mercenary. After that, the character is complete and ready to play!

NARRATOR CHARACTERS

In addition to Players, Narrators need characters as well for their games. While it is likely not necessary to go in-depth in this process when generating minor characters, important Narrator characters should have the level of depth as Player characters.

In addition to using this chapter, there are sample statistics in the Appendix for easy reference. These stats are ideal for providing quick, basic stats for less important characters. Narrators are welcome to use these as-is or build more templates for additional characters.

CHARACTER PROFILE

CONCEPT

The first step to creating a character is forming a concept. A concept is brief overview of a character: Witch University Student, Canadian Army Medic, Washed-Up Hero, Vampire Musician, Paranormal Investigator, Elven Magistrate, or Space Princess.

While there are no explicit restrictions, the concept and character idea must make sense in the Setting and Story. For example, playing a robotics engineer if the Setting is historically accurate ancient Egypt wouldn't work! If ideas are needed, consult the Narrator or creative works related to the chosen Setting.

After a Player has an idea for a character, the next step is to start fleshing them out. This includes elements like culture, age, gender, and other aspects of the character. All of these choices are up to the Player, provided they make sense in the Setting and Story, and can be used as a basis or influence for picking Characteristics like Skills and Traits later.

Even some of these aspects that have no direct mechanical affect can potentially become relevant. Different characters and situations could possibly react in various ways to a character's age, origin, culture, and more.

Example
Wendy is playing in a weekly game set in a post-apocalyptic Earth and needs to make her character. The Narrator has decided there is no need to place many restrictions on character development outside of the Setting, since she has a plot device that will intertwine the characters regardless of their backgrounds.

Wendy wants to play a smart, witty character. She considers characters that might fit that profile, and decides to go with a 22-year old mechanic named Kiko who wanders the wastelands looking for fun and excitement. Kiko does part-time mechanic work, scavenging, and odd-jobs to survive.

She enters "Kiko" for the character's name in her character sheet. She then marks "Wasteland Mechanic" as her concept.

There are no magical creatures in this game, so Kiko is either a human or a mutant. Wendy decides Kiko is a human, (largely) unaffected by the radioactive wasteland.

BACKGROUND

The background section is for the character's history, connections, and allegiances. This section is used to describe how the character became what they are today, link in fellow Player characters, or create interesting supporting characters for the Narrator to control.

In addition to the past, the character's background could inform their future. It is a good idea to cover a character's goals and dreams here as well for the future.

A Player-designed background can be used by the Narrator as well for plot ideas and as a tool to further involve the characters by using people and places from their past. It is also useful as a reference for involving Narrator characters the Player character may personally care about.

Example
Wendy's character Kiko now needs a proper background. Wendy decides Kiko was an orphan. She doesn't remember her parents, just scrounging for food to survive. Necessity lead her to be inventive, and she found fascination in repairing, breaking, and re-assembling various machines she found while scavenging.

Through luck, she saw a job as a mechanic at the North Run outpost to work on vehicles. She took it, excelled, and quickly became a valued employee. Her skills in scavenging also proved useful to collect parts for the job.

Kiko was friendly with her co-workers at North Run, and impressed them with her natural talent. Wendy wants to record a number of Kiko's co-workers here.

She starts with Kiko's good-natured and hard-working boss, Theresea. Theresea gave Kiko a chance when few others would, and Kiko will never forget it.

Kiko also worked closely with a motorcycle expert named French, a hyperactive jokester, and she misses him the most. Kiko and French would work late nights playing old music on their stereo and she remembers this fondly.

Despite forging strong connections there, Kiko became listless after awhile, and she needed to go back to scavenging and exploring. Wendy has Kiko looking for new opportunities currently, which the Narrator will use to tie her into the game's narrative.

PERSONALITY

The personality is the core of the character's attitude and beliefs. This section should also include any personal feelings they have towards specific people, places, objects, etc. This is a very important part in designing a character, since it is the center of who they are.

While it's not necessarily to have paragraphs of a person's general personality, specific quirks may be noted here, as well as general attitudes towards certain organizations, people, or places. This can be used to roleplay the character in their words and actions, naturally, and may also be used by the Narrator as a plot line for certain Stories.

Example
With background settled, Kiko needs a personality description. Wendy decides Kiko is easily excitable and distracted, but has boundless energy and despite her upbringing, a relentlessly positive attitude. She's a bit reckless, however, and will often jump the gun.

Despite that, Kiko is reliable and always happy to help out in a pinch. She makes friends easily and her greatest joy in life is the connections she makes. Her greatest fear is isolation, hearkening back to her harrowing childhood.

APPEARANCE

Appearance includes a characters apparent age, height, weight, hair/skin/eye color, and other relevant physical aspects. These details help establish a character's visual appearance.

It's also a good idea to write a paragraph that could describe the character to others if one was to see them, usually including their usual or favorite clothing. Furthermore, any special jewelry, accessories, or important objects can be described here. This is then shared with other Players so they have a picture in their mind of the character. Players can also optionally draw their characters.

A fleshed-out appearance is important for a variety of game reasons as well. Other characters may react differently to different appearances. Certain clothing styles may be inappropriate for other areas. Swimming in loose heavy clothing is harder, but it's easier to hide a handgun in a jacket than it is in a skin-tight bodysuit. Environmental conditions can be harsher if a player is dressed inappropriately.

While clothing can and likely will be changed, other aspects of a character are not so readily adjusted. Changing those will sometimes require surgery or magic, depending on the Setting.

Example
With her basic personality fleshed out, Kiko just needs a physical description. Wendy writes that Kiko appears to be in her 20's, she has dark brown skin, black hair in a pixie cut, dark brown eyes, and a round face. She has a small scar on her left arm from a scavenging accident as a young girl, and is often covered in grease and dirty from mechanic work or scavenging. She's usually wearing a gray mechanic's prewar jumpsuit, work boots, a dark gray tank top, and welder's goggles on her forehead.

She also puts a note about her faithful companion on her scavenging trips: her custom scooter. The scooter is a bright yellow with black stripes on the front and back. It's worn and dusty, but in excellent shape. She has a battered brown leather pack that hangs from the side that she uses to carry salvage and any equipment she doesn't need to keep on her person.

With the physical descriptions worked out, Kiko is now fully fleshed out. The other Players and the Narrator have a good idea of what Kiko looks like in addition to who she is.

FINISHING TOUCHES

After all this information is recorded, the most important part of the character is done. The rest is mainly for game statistics and are based on what has already been written for the character.

If as the character is created, the Player wishes to change some things, they may feel free to return and alter as needed. Sometimes new ideas pop-up as the process goes on.

SELECTING CHARACTERISTICS

CHARACTER BUILDING

The previous sections define who and what the character is in words. This section describes what that means in game terms. The mechanical aspects of a character are called Characteristics.

Characteristics are split into Health, Skills, Traits, and Techniques. Each type of Characteristic serves a different purpose in helping define a character. Experience is used to purchase or increase certain Characteristics. In addition, characters start with a base value for Health.

EXPERIENCE

Experience is a representation of the knowledge, ability, and training the character has. Characters with more Experience have more abilities and talents are their disposal.

Characters start with 10 Experience normally (the Narrator can alter this value) which is capable of producing a skilled adult who excels at their job/specialties. Spending a Skill Point to purchase a Skill, Trait, or Technique costs 1 Experience point. Taking a disadvantage Trait gains 1 Experience point.

Experience is used as building points for the character and is accumulated during play. Experience never goes away, and can be spent at anytime with the Narrator's approval. This means it is possible to learn a sword Technique mid-fight, or in preparation of an important parley, a character may master a Skill such as negotiation.

Experience Uses

- Learn Skills
- Grant Traits
- Acquire Techniques

Initial Experience

EXPERIENCE	POINTS	DESCRIPTION
Default	**10**	**Average**
Low	5	Inexperienced
High	15	Heroic

Example

Wendy's Narrator decides to use the default Experience. She gives Kiko and the other Player characters 10 Experience to spend.

Wendy will start to build Kiko with the initial Experience to make sure her character matches her vision. Thinking about Kiko, Wendy gets to work!

HEALTH

Health represents a character's overall health, stamina, and state of being. Most characters have a maximum of 10 Health, though certain Conditions could potentially modify this value. Certain Narrator characters, such as a giant monster, could have unique Traits that increase this value.

Whenever a character is injured or damaged, they lose Health. Health can be reduced from accidents, weapons, and hazards. A character with 0 Health is incapacitated and limited. They are unable to make Skill Rolls or have Turns in Encounters.

If a character loses any amount of additional Health at 0 Health, they are killed. Dead characters can generally only be revived through quickly made Skill Rolls or Techniques, and this can also be heavily affected by the Setting.

Restoring Health can be achieved with a brief respite or Scene change, or with Techniques or items. Health cannot exceed the maximum unless a Condition increases the maximum value.

Example

Wendy starts to record Kiko's base statistics. As there are no Setting, Story, or Narrator changes to the character creation process, she goes forward with the default rules.

Wendy first records Kiko's Health. Kiko has 10 Health initially, the base amount.

With that step complete, Wendy moves on to Skills.

Chapter 3 - Characters

SKILLS

Skills grant a reroll to a Skill Rolls. A Skill essentially adds a bonus die, allowing the user to choose the highest value out of all the dice rolled. The characters picks the better number as their final result.

Attempting a Skill Roll without a Skill is the normal 1d10. If the user has a related Skill, the Skill Roll uses 2d10. The Narrator is the final arbiter if a Skill applies, though it will likely be obvious in most cases. There is never a cost to use a Skill, so it is always a benefit to apply.

Skills at their core are representative of a character's basic aptitudes in various fields. They can represent natural talent as well as formal and informal training.

There are a list of Skills in this book that should cover any potential Skill Roll, but certain Settings may also have certain kinds of special Skills. In addition to Setting-specific Skills, Players and the Narrator can come up with other Skills. Use the examples in this book to ensure the new Skills aren't too narrow or broad ins cope.

A character of any kind is generally expected to have a handful of Skills concerning their career, hobbies, passions, or experiences. Characters without any Skills would be incredibly rare.

While all Characters tend to have some Skills, some may rely more on Skills than others. Characters that are focused on Skill increases rely on training, experience, and/or knowledge to get them through their troubles.

Example
Wendy starts assigning Kiko's Skills. Naturally, Kiko takes a Skill in Mechanics, a Skill she's a master of and is related to her jobs and hobbies.

The wastelands are a dangerous place, and Kiko goes out there often, so Wendy decides she'd have some combat skills as well. She gives Kiko Skills in Melee and Marksmanship.

Wendy considers other Skills a scavenger and mechanic might have. She takes Investigation and Athletics. Kiko does a lot of physical activity when scavenging, and she's really good at finding stuff!

Finally, Kiko does a lot of moving around to different sites on her scooter. Wendy gives her Driving as her final initial Skill.

That's a total of 6 Skills, which is 6 Experience out of her 10 total. Wendy now has 4 Experience left over to build Kiko.

Kiko's Skills are finished. Wendy moves onto Traits.

TRAITS

Traits are a character's natural and acquired passive benefits and detriments. This includes positive effects called advantages that would include merits such as specific fields of training or study, a strong back, quick hands, charming smile, or even things like allies, contacts, and wealth. Negative Traits are called disadvantages and reflect negative qualities or personal limitations such as a bad temper, frail constitution, or clumsiness.

Traits that are advantages empower the character and cost Experience. Either as a natural gift or a result of work, positive Traits help the character.

Traits that are disadvantages cause challenges or limit the character in turn reward Experience. Essentially, a character with a disadvantage has turned their limitation to a boon, spending time with or compensating with more Skills, new Techniques, or a different advantage Trait.

Disadvantage Traits can be removed by spending 1 Experience point during play. This represents the character overcoming this disadvantage. It is possible it may not make sense for certain disadvantages to be removed depending on how they are framed as part of the character, and that is up to the Narrator and Player to come to an agreement on how to handle this situation.

Characters with a lot of advantage Traits will have a lot of specialized training or natural gifts that carry them. Characters with a lot of disadvantage Traits have been faced with challenges in their lives either due to choices, circumstance, and/or birth, but have grown in some other ways in return.

Example
Wendy sees some obvious options for Kiko when it comes to Traits. First, she picks Artisan to improve her crafting. She also likes Organized, since Kiko will likely be used to dealing with storing stuffs in packs. If it would normally take an Action to get an item, it is now free and no longer costs an Action.

Considering further, she also decides to take Brawler,

since Kiko would be experienced with using improvised or scavenged weapons. Kiko has been known to bash a raider or two with a wrench. Those are 3 Traits for a total of 3 Experience.

All of the above are advantage Traits, leaving her with 1 Experience. Wendy also wants to pick some disadvantage Traits for Kiko to flesh her out more (and get additional Experience to pick up Techniques!)

Considering she spends all her time scavenging, she gives Kiko Obsessive. Kiko is always distracted with machines and salvage.

Wendy also decides to give Kiko a custom Trait particular to the campaign Setting: Fallout Exposure. She figures Kiko has suffered due to the constant exposure. She tells the Narrator she'd like this to increase her Difficulty by 1 to resist any radiation Health damage or Conditions.

The Narrator agrees, and she permits Wendy to give Kiko the Trait. Radiation will be very common in this campaign and that Trait will be a constant detriment, so Kiko gets her Experience due to her environmental weakness.

Kiko takes that extra Experience and adds it to her Experience pool, and she's back to 3 Experience.

With that, Wendy is finished with Kiko's Traits. She's ready for Techniques next.

TECHNIQUES

Techniques are the powers, abilities, and special skills of a character. Signature techniques, powerful spells, combat maneuvers, and other tricks fall into this category. They can help in social situations, turn the tide of a combat encounter, or help a character easily tackle a puzzle or obstacle. In short, while Traits are passive, Techniques are active.

The book provides a good array of general Techniques for all kinds of Settings. These are useful to round out Player characters, or to use for the Narrator's characters. However, creative players will often want to look beyond the listing and craft their very own Techniques. The Narrator should assist them, and clear the Technique for use by seeing how it compares to the examples in the book.

Each character should have a Technique or two at a minimum. Characters who focus on learning Techniques rely on their special abilities to carry the day, and usually have a large variety to deal with a number of problems. However, in addition to needing a Skill Roll, Techniques can have other restrictions on usage.

Example
Wendy decides to start by checking the default Techniques available. She likes a few of the basic Techniques in the book for Kiko.

First, she takes Salvage, so Kiko can create improvised weapons and equipment out of scrap rapidly. Improvise is another obvious Technique that she picks so she can boost weapons, armor, and equipment with some quick tinkering.

Those two Techniques account for 2 of her 3 Experience. This leaves her with 1 Experience left.

Wendy wants an interesting, hand-crafted Technique for Kiko as well, though. Kiko has a special scooter that she uses for salvage runs, and Wendy wants an offensive attack that uses the scooter.

Working with the Narrator, Kiko comes up with Kiko's Special Delivery. It requires her to have her scooter and be on it, so that restriction means the ability can be more powerful.

The Narrator decides when using it during an Encounter, it will cost an Action. Her Driving Skill will apply to the Skill Roll. Success means she can go to any spot normally in the scooters range, and attack any enemy in the path with a single Skill Roll. Enemies that are struck suffer 1d4 Health damage, and also are knocked off-balance, requiring them to spend an Action to move again during the Encounter.

Wendy and the Narrator both love the ability, so Wendy records it on Kiko's sheet, and Wendy pays the Experience: she's down to 0 Experience. Kiko has her Techniques now.

Kiko no longer has any Experience to spend, but if she did, she would not have to spend it now. She will also get more Experience as she plays, and Wendy can further boost all aspects of the character at that time or later. But currently, that's Kiko's current Characteristics for now!

STARTING ITEMS & EQUIPMENT

ITEM BASICS

Characters will start with some items in their possession, and have some starting resources they can use to buy more. Generally, the only limitations on selecting starting equipment are those set by the Narrator.

Initially chosen equipment doesn't reduce any starting currency. Once the game starts, however, currency will be needed to purchase new items in most cases.

Chapter 5: Items lists many common items that a Player would want for their character. If something isn't on the list, it can easily be added.

STARTING ITEMS & RESOURCES

Each character starts with items and a resource amount decided by the Narrator for the campaign. These items and resources represent how much they've accrued in currency and assets.

The character can start with any items that make sense. The Narrator should approve the list and mention any restrictions or automatic grants. In addition, most of the starting items can be personalized as desired, since the characters could have had these items for many years.

The starting resources can be any amount in any sort of appropriate currency. The exact value depends on the Setting and Story.

The currency type(s) depend entirely on the Setting. It could be dollars, credits, coins, etc. In Settings that include banks, characters may wish to keep most of their starting money in an already setup account. Settings without paper or electronic currency also generally are receptive to bartering, and may have different coins.

Example
Wendy is setting up equipment for her wasteland mechanic and scavenger, Kiko. She had previously decided Kiko's outfit in her description, so she picks up those clothes.

Hand-held radios are very common in this Setting, and Kiko likely makes great use of one. Because of this, Kiko selects a hand-held radio.

Kiko outlined a scooter she had earlier. She adds a scooter for travel and to use her special Technique with.

She also needs some equipment for building and repairing The first obvious thing is a set of tools. Kiko picks up some tools and a tool belt for Kiko made of worn leather. She also selects a larger tool kit for her scooter to keep in the side bag for larger repair jobs. It's a heavy item, and she doesn't want Kiko to carry it around all the time.

Kiko also has items for self-defense in this dangerous Setting. Wendy picks out a semi-automatic handgun, and extra ammunition. Wendy decides if Kiko gets up close, she'll just use her pipe wrench – she has a Trait for improvised weapons.

Kiko finds herself in hazardous places often, and Wendy does picture her having some protective gear. She'll pick up a gas mask, and an old hazmat suit. She'll keep those on the scooter as well.

Finally, Kiko also needs some other general gear and supplies. She'll select a first-aid kit, ten meals worth of provisions (jerky, canned food, trail mix), a canteen (full of mostly clean water), and a flashlight.

With all that picked out, and approved by the Narrator, Wendy records the starting currency. The Narrator gives all the characters will start with 1,000 dollars in prewar money (the major currency of the Setting) that she'll keep in a beat-up old wallet that she has on her person.

CHAPTER FOUR

Characteristics

CHARACTER CHARACTERISTICS

CHARACTERISTICS OVERVIEW

Characteristics are the core mechanical elements that fit a character idea in to the game rules. These Characteristics are customized with Experience as discussed in the previous chapter. Information on the various Skills, Traits, and Techniques are present in this chapter to fully flesh out any Player or Narrator character.

New characters can be built from scratch with these lists, or upgraded when new Experience is obtained. For more information on starting characters, please see the previous chapter.

If characters gain Experience during play, this section is generally the first to turn to. In addition, between games, Players may like to augment their characters with these tables with the Narrator's permission – potentially taking new disadvantage Traits that grant Experience to spend elsewhere.

CHARACTERISTIC LISTS

Tables are provided with an initial list of example Skills, Traits, and Techniques to purchase with Experience. For read the full entries in the corresponding section.

Skills, Traits, and Techniques are split by category for ease of reference. General ones work in most games. Special ones are restricted to certain by certain Settings due to supernatural nature, innate technology, or otherwise due to their fantastical or unique effects.

Narrators and Players alike are welcome to invent new Characteristics to apply to their characters. All Characteristics should be Narrator-approved.

Characteristics Overview

NAME	DESCRIPTION
Skills	Improve Skill Rolls
Techniques	Learn Active Abilities
Traits	Learn Passive Abilities

HEALTH

HEALTH DETAILS

Health is the general condition of the body and mind of the character. Health can be damaged by the environment, combat, and accidents. Some Settings and Stories will have less or more physical danger, but even a game focused on drama and courtroom intrigue might end up with fisticuffs, a vehicle accident, or a poisoning.

Even when a character has full Health, they could still very well be sore, in pain, or still have injuries and Conditions. Health is an approximate value of current stamina and vigor, and thus is not necessarily mean a character is feeling great even when they have full Health.

Characters start with 10 maximum Health, and Health damage is subtracted from their current Health. Characters at 0 Health become incapacitated and unable to perform Skill Rolls or have a Turn in Encounters. If the damage would lower their Health below 0, it stops at and becomes 0 instead. If they lose additional Health at 0 Health, they are dead.

HEALTH DAMAGE & RECOVERY

Health can be damaged by hazards, the environment, weapons, and even terror and mental trauma. It generally recovers quickly. If characters can take a few minutes to take a breather, relax, or treat their wounds when safely out of danger, their Health is fully recovered.

During Encounters, characters can always adjust a character's Health, including their own, with a simple Skill Roll and an Action. While this is punching someone to lower it, treating a cut after a fall to restore it, Health is either reduced or increased by 1d4.

Techniques and items can be also be used to damage and restore Health to more impressive degrees, and Traits can improve normal healing (and harming) capacity. Switching between Scenes will normally fully recover health, provided the characters have a moment to breath.

ZERO HEALTH

Characters at 0 Health are considered incapacitated and are not normally able to do anything. Even if they are conscious, they are in shock, exhausted, completely drained, delirious, and/or dying. Characters at 0 Health cannot take a Turn in Encounters or make Skill Rolls (they automatically fail).

Characters who are at 0 Health and lose additional Health perish. If restored to at least 1 Health, they can act normally again.

DEATH

Death normally occurs when Health is at 0 and additional Health damage is suffered. Death can also come from the results of Skill Rolls or other events in particularly dangerous or disastrous scenarios.

Some Techniques and Traits can bring a character back from death, and the limits and extents of that ability can vary from Setting to Setting. but outside of this or special circumstances, a dead character can no longer be played by Player or Narrator.

Example
Yumei Zhu, an inspector of Scotland Yard, is currently investigating a cultist hideout. She has 10/10 Health.

She comes upon two cultists who spot her and attack. She engages them, firing her revolver. She's hit by one cultist's dagger across the arm and loses 3 Health. Yumei now has 7/10 Health. Yumei defeats the cultists with a few final shots, and ends the Encounter.

If Yumei was safe and could take a moment to relax, she could restore her Health automatically. But Yumei is in dangerous territory, hearing footsteps down the hall. Yumei digs into her coat and pulls out a handkerchief to tie her arm. She makes a healing Skill Roll and gets a 9. That's more than enough to succeed, and she then roll 1d4 to get a 4. She restore 4 Health, more than enough to get her to maximum. She's back up to 10/10. She'll continue on.

She goes further into the hideout, finding a secret entrance that goes further down. She trips a blade trap, taking 6 Health damage, cutting a deep wound in her side. Yumei is down to 4 Health this time. She's pretty wounded, but can't rest or heal as new cultists appear, brandishing swords.

If Yumei drops to 0 Health, she'll become unable to act. Given she has no friends or allies with her, it will either be over for her, or the cultists may capture her and keep her prisoner.

Chapter 4 - Characteristics

SKILLS

SKILL DETAILS

Skills are a character's training, natural ability, and talent in a certain field. In game terms, Skills are a benefit applied to Skill Rolls representing those aspects when attempting a task.

While some equipment, Traits, Techniques, and Conditions can affect Skill Rolls, the main factor in whether or not a character is good at what they are doing is whether they have a Skill. If a Skill can be applied to a Skill Roll, it grants a reroll – functionally, another 1d10. The character uses the higher roll between the two.

It is often obvious if a Skill applies or not. If there is any uncertainty, it is the Narrator's call if a Skill applies.

NEW SKILLS

New Skills can be created by the Narrator to service a specific Setting or even Story. Players may also come up with new Skill ideas and have them approved by the Narrator.

When making new Skills, it is important to keep them broad enough they remain useful, while making sure they are not too broad and don't completely cover existing Skills (though there can be crossover for certain tasks). Use the existing list of Skills as a guide.

SKILL LIST

A set of example Skills are provided in this book. In-depth information and examples of use are provided. They are separated by category in this book for reference, though the categories themselves have no special effects.

SKILLS

These Skills can be used in most Settings and Stories, and feature Skills used by most people and creatures.

SPECIAL SKILLS

These Skills are used only in particular Settings and Stories, featuring Skills related to magic, space travel, and similar subjects.

Chapter 4 - Characteristics

SKILLS		
Acting	Endurance	Music
Agriculture	Engineering	Nature
Anthropology	Film	Navigation
Appraisal	Games	Negotiation
Architecture	Geoscience	Performance
Art	Herbalism	Persuasion
Artillery	History	Physics
Assassination	Insight	Politics
Astronomy	Instruction	Psychology
Athletics	Intimidation	Religion
Aviation	Investigation	Research
Biology	Journalism	Sanitation
Brewing	Law	Smithing
Carpentry	Leadership	Socialization
Chemistry	Leatherworking	Stealth
Cooking	Legerdemain	Strategy
Cosmetology	Literature	Streetwise
Culture	Logic	Survival
Dance	Maintenance	Tailoring
Deception	Marksmanship	Technology
Demolition	Mathematics	Thievery
Detection	Mechanics	Unarmed
Disguise	Medicine	
Driving	Melee	
Economics	Mining	

SKILL LIST

ACTING
The character is a skilled actor.

Effect:
Applies to Skill Rolls that involve all forms of acting, including portraying fictional characters, executing a stage performance, and mimicking others.

AGRICULTURE
The character is knowledgeable about farming and crops.

Effect:
Applies to Skill Rolls that involve farming, gardening, and animal husbandry related to growing crops and harvesting food and other materials.

ANTHROPOLOGY
The character is trained in the social sciences or has significant knowledge of culture and society.

Effect:
Applies to Skill Rolls related to social sciences around cultural history, archaeology, and the history of human behavior, including identifying items by culture, discerning the use of an old structure, or excavation of items and remains.

APPRAISAL
The character is skilled at appraising items, from antiques to gemstones.

Effect:
Applies to Skill Rolls related to identifying treasures among junk, estimating the value and worth of objects and valuables, and recalling knowledge of market values.

ARCHITECTURE
The character is a skilled architect and building planner.

Effect:
Applies to Skill Rolls related to the planning, designing, and construction of various structures including roads, residences, and facilities.

ART
The character is a skilled artist in one or more visual mediums.

Effect:
Applies to Skill Rolls in creating and knowledge of visual art such as painting, photography, drawing, and sculpture.

ARTILLERY
The character is an artillerist, drone operator, or other kind of specialist with deadly, massive weaponry.

Effect:
Applies to Skill Rolls related to knowledge and operation of large scale weapons of war such as field guns, catapults, cannons, tank guns, and missile launch facilities.

ASSASSINATION
The character is skilled in all aspects of clandestine termination.

Effect:
Applies to Skill Rolls related to assassination, such as using a weapon while undetected, putting poison in food or drink, cleaning evidence from a murder weapon, or killing an unsuspecting target in a way to make it look like an accident.

ASTRONOMY
The character is a knowledgeable astronomer, whether an amateur hobbyist or a career professional.

Effect:
Applies to Skill Rolls related to knowledge of and identifying celestial objects and phenomena including planets and stars.

ATHLETICS
The character is a skilled athlete or keeps their body in tip-top shape.

Effect:
Applies to Skill Rolls involving running, climbing, jumping, riding, swimming, or other physical activities.

AVIATION
The character is a talented aviator or pilot.

Effect:
Applies to Skill Rolls to piloting and navigating air vehicles from balloons to planes.

BIOLOGY
The character is trained in the life sciences.

Effect:
Applies to Skill Rolls in life sciences recalling knowledge, identifying, or performing experiments associated with biological elements.

BREWING
The character is skilled at making alcohol and mixing drinks.

Effect:
Applies to Skill Rolls regarding brewing, mixing, and alcohol creation.

CARPENTRY
The character is a skilled carpenter.

Effect:
Applies to Skill Rolls involving creating building materials, structural frameworks for ships and buildings, and furniture.

CHEMISTRY
The character is a scientific expert in chemistry.

Effect:
Applies to Skill Rolls in matter sciences recalling knowledge, identifying, or performing experiments from elements to compounds.

COOKING
The character is a skilled chef, baker, or cook.

Effect:
Applies to Skill Rolls involving cooking, baking, and creating food and drink.

COSMETOLOGY
The character is a skilled beautician or cosmetologist.

Effect:
Applies to Skill Rolls using cosmetics or altering, enhancing, or changing appearance.

CULTURE
The character is knowledgeable about current trends and cultural zeitgeists.

Effect:
Applies to Skill Rolls involving pop culture, societal expectations, and news from locally to world-wide.

DANCE
The character is a trained dancer.

Effect:
Applies to Skill Rolls to identifying, creating, and performing dances of any kind.

DECEPTION
The character is skilled in convincing untruths.

Effect:
Applies to Skill Rolls to deceive, trick, or lie.

DEMOLITION
The character is skilled with explosives.

Effect:
Applies to Skill Rolls to create, use, or dispose of explosives.

DETECTION
The character has finely tuned senses.

Effect:
Applies to Skill Rolls to locate or identify events, people, or objects with the senses.

DISGUISE
This character is a master of disguise.

Effect:
Applies to Skill Rolls involving detecting, creating, or using disguises and camouflage.

DRIVING
The character is a skilled driver.

Effect:
Applies to Skill Rolls involved in operating land vehicles.

ECONOMICS
The character is a skilled economist.

Effect:
Applies to Skill Rolls regarding knowledge and analyzing of business and finance.

ENDURANCE
The character has trained their endurance significantly.

Effect:
Applies to Skill Rolls for feats of endurance such as resisting pain, bodily recovery, and shrugging off effects.

ENGINEERING
The character is a skilled engineer.

Effect:
Applies to Skill Rolls for designing or inventing objects and facilities.

FILM
The character is a film and television expert.

Effect:
Applies to Skill Rolls for analyzing, recalling knowledge of, or creating visual media.

GAMES
The character is skilled in games of all sorts.

Effect:
Applies to Skill Rolls for creation, designing, or playing any kind of game.

GEOSCIENCE
The character is an expert in planetary science.

Effect:
Applies to Skill Rolls involving planetary science regarding the atmosphere, biosphere, and geology.

HERBALISM
The character is a skilled herbalist.

Effect:
Applies to Skill Rolls involving identifying and creating items from plants.

HISTORY
The character is a master historian.

Effect:
Applies to Skill Rolls to recalling facts about all aspects of world history, including significant events, famous artifacts, and notable figures.

INSIGHT
The character has keen insight into others.

Effect:
Applies to Skill Rolls to detect lying, notice unusual behavior, read emotions, and estimate intentions.

INSTRUCTION
The character is a trained instructor or teacher.

Effect:
Applies to Skill Rolls to teaching, instructing, or guiding others.

INTIMIDATION
The character is intimidating.

Effect:
Applies to Skill Rolls to threaten, terrify, and control others through displays or threats of violence.

INVESTIGATION
The character is a skilled investigator.

Effect:
Applies to Skill Rolls to searching, investigating, and analyzing people, places, and objects.

JOURNALISM
The character is a skilled journalist or reporter.

Effect:
Applies to Skill Rolls involving all aspects of news, reporting, and communications media including conducting interviews or writing articles.

LAW
The character is knowledgeable of laws and legalese.

Effect:
Applies to Skill Rolls recalling laws, procedures, and punishments, as well as using the law to utilize forms, groups, and services.

LEADERSHIP
The character is a capable leader.

Effect:
Applies to Skill Rolls to rally and lead others, as well as inspire courage and confidence.

LEATHERWORKING
The character is a trained leatherworker.

Effect:
Applies to Skill Rolls involving creating and fashioning leather or animal products, as well as tanning and taxidermy.

LEGERDEMAIN
The character is skilled in legerdemain, or sleight of hand.

Effect:
Applies to Skill Rolls for sleight of hand and feats of manual dexterity such as palming items, swapping hands, or lifting an object from another character.

LITERATURE
The character is a literature expert.

Effect:
Applies to Skill Rolls involving searching or recalling information from books or publications, as well as creating written works.

LOGIC
The character is trained in logic and deductions.

Effect:
Applies to Skill Rolls used in solving riddles and puzzles, as well as making deductions and solving mysteries.

MAINTENANCE
The character is skilled in general mechanical and structural repairs.

Effect:
Applies to Skill Rolls for simple rebuilding, jury-rigging, and repairing components, structures, and other objects.

MARKSMANSHIP
The character is a master in marksmanship.

Effect:
Applies to Skill Rolls for shooting or throwing, including archery and using firearms.

MATHEMATICS
The character is a expert mathematician.

Effect:
Applies to Skill Rolls for recalling mathematical formulas, figuring out equations, and determining measurements.

MECHANICS
The character is a skilled mechanic and an expert with machines.

Effect:
Applies to Skill Rolls for utilizing machines of all types, from simple to complex, from gears to wires.

MEDICINE
The character is trained in medicine, skilled in treating wounds and illnesses.

Effect:
Applies to Skill Rolls involving healing, diagnosing patients, and knowledge of medical treatments and procedures.

MELEE
The character is trained in close-quarters weaponry.

Effect:
Applies to Skill Rolls for all forms of close quarters combat weapons training such as swordsmanship, knife-fighting, and using improvised weapons like bats.

MINING
The character is skilled in mining operations and analyzing deposits.

Effect:
Applies to Skill Rolls for all forms of extraction of geological materials, including processing and identifying.

MUSIC
The character is a trained musician.

Effect:
Applies to Skill Rolls involving knowledge of and skill with all aspects of music, from playing instruments, to singing, to composing.

NATURE
The character is a knowledgeable of nature.

Effect:
Applies to Skill Rolls involving knowledge of and experience with the natural world and ecology, including all types of plants and animals.

NAVIGATION
The character is a skilled ship pilot and navigator.

Effect:
Applies to Skill Rolls using nautical vehicles as well as mariner's knowledge, including navigation and steering.

NEGOTIATION
The character is a skilled diplomat or negotiator.

Effect:
Applies to Skill Rolls involving formal diplomacy, utilizing proper etiquette, and engaging in business negotiations.

PERFORMANCE
The character is a skilled performer.

Effect:
Applies to Skill Rolls regarding all aspects of performance, entertainment, and how to put on a show.

PERSUASION
The character is a master of persuasion.

Effect:
Applies to Skill Rolls focused on friendly or coercive social interactions, such as persuasion, manipulation, and seduction.

PHYSICS
The character is a master physicist.

Effect:
Applies to Skill Rolls regarding knowledge of and using formulas for matter and energy, including gravity and force.

POLITICS
The character is a skilled politician or political expert.

Effect:
Applies to Skill Rolls applying to knowledge of political figures, campaigning, and related rules and regulations.

PSYCHOLOGY
The character is a skilled psychologist or therapist.

Effect:
Applies to Skill Rolls related to the social science of thoughts, behaviors, and mental processes.

RELIGION
The character is a theologian or knowledgeable about religions.

Effect:
Applies to Skill Rolls regarding knowledge of modern and ancient religions, as well as execution of rites and rituals.

RESEARCH
The character is an expert researcher.

Effect:
Applies to Skill Rolls involving researching and studying to find out new information in any medium.

SANITATION
The character is a skilled janitor, cleaner, or maid.

Effect:
Applies to Skill Rolls involving cleaning or janitorial work, as well as decontamination.

SMITHING
The character is a skilled metalworker and smith.

Effect:
Applies to Skill Rolls involving metalworking from goldsmithing to blacksmithing, as well as smelting and processing ore and other raw materials.

SOCIALIZATION
The character is a master at socializing.

Effect:
Applies to Skill Rolls to impress others, learn rumors, build connections, and go carousing.

STEALTH
The character is a master of stealth.

Effect:
Applies to Skill Rolls for hiding, shadowing, sneaking, and stalking.

STRATEGY
The character is a skilled strategist and tactician.

Effect:
Applies to Skill Rolls involving strategy and tactics for warfare to determine maneuvers, approaches, and defenses.

STREETWISE
The character knows the streets and urban environments.

Effect:
Applies to Skill Rolls involving navigating urban environments and survival in the streets.

SURVIVAL
The character is a wilderness survival expert.

Effect:
Applies to Skill Rolls involving foraging, hunting, tracking, and other aspects of wilderness survival.

TAILORING
The character is an expert tailor or seamstress.

Effect:
Applies to Skill Rolls related to weaving, knitting, and tailoring, including modifying and creating clothes.

TECHNOLOGY
The character is skilled in technological devices and machines.

Effect:
Applies to Skill Rolls related to knowledge of technology, both in operation and construction, hardware and software.

THIEVERY
The character is a master thief.

Effect:
Applies to Skill Rolls for feats of stealing, burglary, or similar criminal activities.

UNARMED
The character is skilled in unarmed combat.

Effect:
Applies to Skill Rolls involving using the body as a weapon, including brawling, wrestling, and performing martial arts.

ENTLEMEN

SPECIAL SKILLS		
Alchemy	Demonology	Starships
Arcanum	Enchantment	Xenobiology
Astrogation	Occult	
Cybernetics	Spellcraft	

SPECIAL SKILL LIST

ALCHEMY
The character is a skilled alchemist and creator of magical concoctions.

Effect:
Applies to Skill Rolls for creating magical potions, salves, and similar items and mixtures.

ARCANUM
The character is a master of arcane lore.

Effect:
Applies to Skill Rolls identifying magic in items and places, as well as recalling knowledge of spell history, magical creatures, and legendary items.

ASTROGATION
The character is skilled in astrogation.

Effect:
Applies to Skill Rolls for navigating a starcraft including charting star courses and avoiding threats to starships.

CYBERNETICS
The character is a cybernetics specialist.

Effect:
Applies to Skill Rolls for creating, implanting, repairing, and identifying cybernetics.

DEMONOLOGY
The character is a skilled demonologist.

Effect:
Applies to Skill Rolls involving knowledge of demons as well as summoning and controlling them.

ENCHANTMENT
The character is an enchanter of items, infusing magic in gear, trinkets, and equipment.

Effect:
Applies to Skill Rolls involving creating magical objects and infusing magical equipment.

OCCULT
The character has deep knowledge of the occult.

Effect:
Applies to Skill Rolls involving knowledge of cults, dark artifacts, eldritch entities, and verboten rituals.

SPELLCRAFT
The character is a trained spellcaster.

Effect:
Applies to Skill Rolls for using and recognizing magic, and casting spells.

STARSHIPS
The character is a skilled starship pilot.

Effect:
Applies to Skill Rolls using personal starships and serving as the pilot on larger ships.

XENOBIOLOGY
The character is skilled in theoretical and alien biology.

Effect:
Applies to Skill Rolls involving non-standard biology and unknown alien creatures.

TRAITS

TRAITS

Traits represent a character's natural features, specialized training, life experiences, strengths, and weaknesses. They are passive Characteristics that are always active, though some are dependent on Narrator discretion when they activate or are applicable.

Traits can include things that grant a benefit such as academic lore, natural skill in the sciences, specialization in hand-to-hand combat, improved constitution, and other positive effects. They can also include drawbacks or challenges for a character, such as perhaps a rude attitude, lack of education, frailness of body, or allergies.

Traits that grant benefits are purchased with Experience and are called advantages. Traits that limit the character in ways grant bonus Experience and are called disadvantages.

While the list of Traits is a good default selection, Players and Narrators are encouraged to make new ones. Narrators can compare new Traits to the ones listed in the book to ensure they are balanced.

NEW TRAITS

Creating custom Traits help make a character unique. Making new advantage Traits means a character can have their own special passive effects, unique edges, and other properties. Creating custom disadvantage Traits gives a character personality, character traits to build off, hindrances dealt by life that they compensate with other strengths, and vulnerabilities in exchange for power in other areas. There are no limits besides common sense and making sure they are in line with other Traits.

New Traits can take some Narrator thought, and should be balanced against other listed Traits. Certain Settings may have unique Traits based on special powers, magical abilities, or due to the different species and creatures present in the world. Once created, these new Traits may potentially be used by other Player and Narrator characters.

TRAIT LIST

A list of descriptions for various example Traits are available in this book. They are grouped into different categories for ease of reference, though the categories themselves have no mechanical effect.

Since Traits generally have very specific effects, the description should be included in Player character sheets. For Narrators, their characters' Traits should also be noted in case they become relevant.

TRAITS, ADVANTAGES

These advantage Traits can be used in most Settings and Stories, and feature Traits possessed by a variety of people and creatures.

TRAITS, DISADVANTAGES

These disadvantage Traits can be used in most Settings and Stories, and feature Traits possessed by a variety of people and creatures.

SPECIAL TRAITS, ADVANTAGE

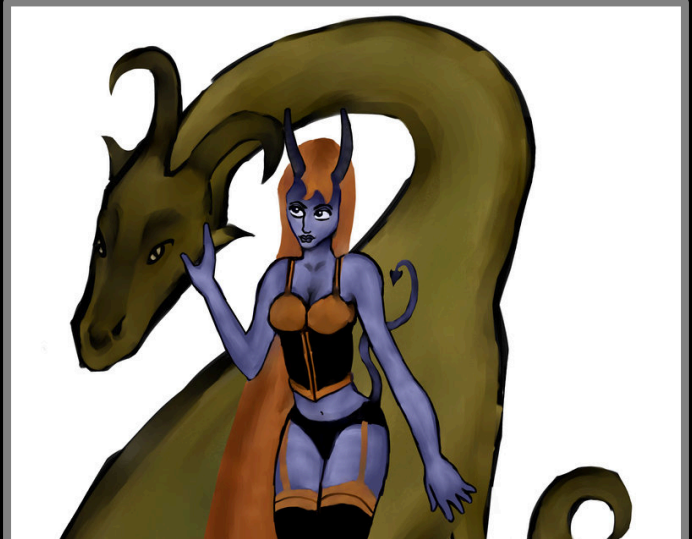
These advantage Traits are used only in particular Settings and Stories, featuring Traits possessed by fantasy beings, aliens, supernatural entities, superhumans, and more.

SPECIAL TRAITS, DISADVANTAGES

These disadvantage Traits are used only in particular Settings and Stories, featuring Traits possessed by fantasy beings, aliens, supernatural entities, superhumans, and more.

Chapter 4 - Characteristics

TRAITS, ADVANTAGES		
Academic	Evasive	Precise Memory
Acrobatic	Explorer	Professional
Alertness	Fashionista	Quick
Allure	Fast	Researcher
Analyzer	Fighter	Rider
Animal Whisperer	Fit	Robust
Appraiser	Forger	Shadow
Armor Master	Gambler	Shield Defense
Armored Body	Grappler	Shield Master
Armored Guard	Green Thumb	Slayer
Artisan	Grenadier	Slippery
Assassin	Haggler	Sniper
Beautiful	Headquarters	Speechreader
Brawler	Healer	Stealthy
Brilliant	Indomitable	Strong
Celebrity	Innocent	Survivalist
Charm	Intimidating	Survivor
Close Combatant	Iron Will	Tactical Training
Companion	Jury-Rig	Technician
Counselor	Keen Senses	Technique Offense
Crafting Expertise	Laborer	Technique Recovery
Creative	Leader	Tough
Criminal	Legalese	Unnoticed
Custom Vehicle	Linguist	Wealthy
Defensive	Lucky	Weapon Finesse
Diplomat	Mariner	Weapon Master
Driver	Martial Artist	Wrestler
Empathic	Medic	
Energetic	Operator	
Equipment Master	Organized	



ADVANTAGE TRAIT LIST

ACADEMIC
The character has broad academic knowledge.

Effect:
The character has the Difficulty lowered by 1 for Skill Rolls recalling information from any academic field such as history or science.

ACROBATIC
The character's body control makes it easy for them to avoid or dance through hazards.

Effect:
The character's movement in Encounters is not slowed or reduced by complicated or difficult terrain such as debris, clutter, mud, or ice.

ALERTNESS
The character's constant vigilance (or paranoia) prevents them from being caught off-guard easily.

Effect:
Skill Rolls made to hide from or evade detection by the character have their Difficulty increased by 1.

ALLURE
The character is extremely attractive and incredibly alluring to many people.

Effect:
The character will occasionally get free information, gifts, or favors from Narrator characters that might be attracted to them.

ANALYZER
The character is perceptive and analytical, sometimes noticing things out of place without effort.

Effect:
The character will occasionally perceive unusual or out of place details when looking around such as an odd stain on someone's shoes or an out of place book on a shelf.

ANIMAL WHISPERER
The character is skilled or naturally talented in communicating with animals.

Effect:
The character can understand characters of a different species that they can't technically communicate with via conventional means. They are able to intuit or deduce their communication as if they understand the same language, such as "it seems the dog wants you to look under this rock."

APPRAISER
The character is knowledgeable about markets and the value of precious gems and metals.

Effect:
The character knows the approximate base value of any gemstone or precious metal.

ARMOR MASTER
The character is trained in moving and fighting in armor, compensating for weight and movement restrictions.

Effect:
The character ignores all Difficulty penalties for wearing armor.

ARMORED BODY
The character wears armor often and is so used to its presence, it functions nearly as a second skin.

Effect:
The character doesn't suffer negative Conditions for sleeping in armor or for environmental effects such as extreme heat or cold due to their armor.

ARMORED GUARD
The character knows how to take blows in armor.

Effect:
When wearing armor, the character reduces incoming Health damage greater than 5 to a total of 5 if the armor would help mitigate it.

Chapter 4 - Characteristics

ARTISAN
The character is an artisan, and crafts many different things with speed and efficiency with less waste.

Effect:
Any item the character attempts to craft or make anything, the projected time and resources (when applicable) to create it is reduced by 50%.

ASSASSIN
The character is trained in carrying out assassinations and getting weapons into places they should not be.

Effect:
Small weapons such as snub-nosed firearms, derringers, daggers, and throwing knives are never detected in a normal, brief manual search of the character.

BEAUTIFUL
The character is effortlessly beautiful and poised, even when wearing rags and covered in muck.

Effect:
The character doesn't suffer Difficulty penalties in social interactions for being unkempt, dirty, or incorrectly dressed for a situation.

BRAWLER
The character is familiar with weapons of convenience.

Effect:
The character ignores any Difficulty penalties and low item durability for using improvised or impromptu weapons.

BRILLIANT
The character is possessed of a keen logical mind, finding patterns easily and able to quickly apply math and logic rules to problems and mysteries.

Effect:
The character will occasionally get clues when faced with a logic problem, puzzle, mystery, or similar cerebral challenge.

CELEBRITY
The character is famous – a known public figure, (generally) in a positive manner.

Effect:
The character will occasionally receive perks, benefits, and preferential treatment due to their celebrity status, especially from fans and peers who respect them.

CHARM
The character's charm and attractive qualities makes other characters more likely to assist.

Effect:
Other characters are often willing to help the character in small ways such as providing information, lending a hand with a simple task, or helping in an emergency.

CLOSE COMBATANT
The character is skilled in locking down and preventing opponents from escaping.

Effect:
This character can stop adjacent characters from moving away. To escape or move away, they must take an Action and make a successful Skill Roll or suffer an Interruption.

COMPANION
The character has a pet, trusted contact, close friend, lackey, mentor, relative, lover, or other associate who is very close and loyal.

Effect:
The character gains a Narrator character companion. The companion is loyal to the character and listens to reasonable requests, but may be driven off with poor treatment. If the companion leaves the Story, perishes, or can otherwise no longer assist the character, it is possible to gain a new or existing character as a replacement.

COUNSELOR
The character is easy to talk to and a great listener.

Effect:
Other characters will often share information without prompting with the character such as opinions about news, discussing work casually, or revealing non-sensitive personal information.

CRAFTING EXPERTISE
The character is a reliable artisan, not wasting materials by salvaging them or abandoning the ill-fated attempt.

Effect:
The character doesn't waste materials or consumables on a failed Skill Roll when attempting to create an item.

CREATIVE
The character is a creative force in their favored artistic mediums, always impressing.

Effect:
Successful works of art created by this character are always appreciated and valued higher, even without a Critical Success. These works will always be easy to submit to galleries, enter into contests, or sell. This could be a dance routine, a poem, a painting, or anything that could be considered an artistic work.

CRIMINAL
The character is a career criminal, adept at breaking laws and knowing how to get away with it.

Effect:
The character can break non-violent minor laws in unguarded areas that don't directly affect other people without being noticed or reported. This includes vandalism, shoplifting, using illicit substances, as well as most traffic and public safety laws (assuming no one is injured).

CUSTOM VEHICLE
The character owns a special customized vehicle.

Effect:
The character builds, finds, or is given a custom vehicle. It may come with special features such as armoring, boosters, storage/living space, warp drives, and integral/attached weapons. If it's completely destroyed or lost, a new one can be found/built as a replacement.

DEFENSIVE
The character is skilled in defending and avoiding.

Effect:
Skill Rolls made to to push, grab, or attack the character have their Difficulty increased by 1.

DIPLOMAT
The character is skilled in all matters of diplomacy, and can save almost any doomed negotiation.

Effect:
If a negotiation or discussion is about to have people walk away or erupt in violence, the character may dissolve tensions or get talks restarted once per failed negotiation/discussion.

DRIVER
The character can multitask while operating vehicles.

Effect:
The character is not required to use an Action to operate a vehicle during an Encounter.

EMPATHIC
The character has the ability to read, analyze, and understand people.

Effect:
The character will occasionally gain insights when conversing with or observing people such as noticing someone is lying or getting a glimpse of their true feelings.

ENERGETIC
The character is able to thrive on less sleep, and generally needs less to eat and drink.

Effect:
The character does not receive negative Conditions from skipping meals or losing sleep in the short term. If they go days without either, they suffer normal Conditions.

EQUIPMENT MASTER
The character is trained or just naturally adapts to specialized equipment, having no issues with gear that limits line of sight or is cumbersome.

Effect:
The character ignores all Difficulty penalties for wearing specialized gear.

EVASIVE
The character has the reflexes to avoid extreme danger.

Effect:
The character can reattempt a Skill Roll to dodge or avoid a threat or hazard if failure would reduce them to 0 Health or kill them. This can be done once per Skill Roll.

EXPLORER
The character is a talented explorer, able to find their way across uncharted or less-traveled lands with ease.

Effect:
The character never gets disoriented or loses direction, knowing their cardinal direction and approximate elevation.

FASHIONISTA
The character is well aware of various fashion trends and what's appropriate for what venues.

Effect:
The character knows appropriate dress for occasions: what's appropriate, what's trendy, and what's unusual.

FAST
The character can move far and move quickly.

Effect:
The character does not need to take an Action to extend their movement in an Encounter. The Skill Roll is still required.

FIGHTER
The character is a skilled in combat and inflicting damage.

Effect:
When attempting to inflict Health damage, the character may reroll the die used to determine the value if the result is 1. This can be done once per roll.

FIT
The character is very physically fit, with exceptional stamina, strength, and speed for physical activity.

Effect:
The character doesn't have to use an Action to climb over obstacles, jump over dangers, or other similar activities.

FORGER
The character is skilled at forging and keeps a library of successful forgeries in their mind.

Effect:
The character can copy previously forged seals, writings, and signatures with 100% accuracy.

GAMBLER
The character is a veteran/natural gambler, able to exploit all options to maximize their luck in any sort of game.

Effect:
The character can "read" the expressions, body language, and moods of anyone they are playing a game with to determine any tics or their confidence levels.

GRAPPLER
The character's martial arts training, raw muscle, monstrous make-up, or technological appendages causes damage when grappling enemies.

Effect:
On a successful Skill Roll to grapple, pin, or hold, the character can choose to inflict 1d4 Health damage on the target character in addition to grappling/restraining them.

GREEN THUMB
The character has a natural green thumb, being able to consistently grow and maintain healthy, long living plants and flowers.

Effect:
The character has the Difficulty lowered by 1 for Skill Rolls involving plants such as flowers, herbs, and crops.

GRENADIER
The character is skilled with safely using grenades and timing explosives in combat and other high-risk situations.

Effect:
The character can avoid hurting certain characters or damaging specific property with explosives even if they are technically in the blast radius (as long as it's physically possible to do so) by having grenades explode in mid-air or warning another character to hit the ground at the right time.

HAGGLER
The character possesses skill in commerce, such as business negotiation and sales.

Effect:
The character will often get the best price for buying or selling common or widely available items from most merchants.

HEADQUARTERS
The character owns or obtains a special customized home or base.

Effect:
The character builds, finds, creates, or is given a custom headquarters – a residence, a laboratory, an office, a bunker, or any other kind of property. It may come with special features such as panic rooms, security systems, alarms, radar, and defense weapons. If it is completely destroyed, a new structure may be found/built as a replacement.

HEALER
The character is a skilled healer.

Effect:
When attempting to restore Health, the character may reroll the die used to determine the value if the result is 1. This can be done once per roll.

INDOMITABLE
The character never gives up, pulling themselves from death's door to keep going.

Effect:
When a character is reduced to 0 Health they are not limited by 0 Health restrictions. If they take further Damage while at 0 Health, they are still killed as per normal.

INNOCENT
The character possess natural innocence or appears very nonthreatening, making others put their guard down.

Effect:
The character will never be treated as a threat or suspicious, including in a fight, unless their words and/or actions prove otherwise.

INTIMIDATING
The character has a cultivated or natural foreboding aura that telegraph they are a threat.

Effect:
If the character behaves threateningly or aggressively, other characters may automatically back down or flee if they lack courage or confidence.

IRON WILL
The character is possessed of an iron will and fierce determination.

Effect:
If failing a Skill Roll results in the character receiving a negative mental Condition, the Skill Roll may be reattempted. This can only be done once per Skill Roll and the new result must be used.

JURY-RIG
The character is skilled at improvised craftsmanship, able to modify and repair with limited tools and in bad situations.

Effect:
The character never receives a Difficulty penalty or increased times when creating/repairing items with makeshift tools or inferior materials.

KEEN SENSES
The character has one or more superior senses, and can compensate when temporarily losing them.

Effect:
The character ignores Difficulty penalties from a temporarily lost sense from a negative Condition, such as a seeing character temporarily blinded by sand.

LABORER
The character is skilled at most physically demanding work, able to make progress quickly and efficiently.

Effect:
Engaging in physically intensive extended duration projects such as digging a trench, moving furniture, or building a wall uses only half the projected time.

LEADER
The character has leadership skills that makes it easier to guide and command others.

Effect:
The character can temporarily gain control over allied or friendly Narrator characters by shouting orders, issuing commands, or giving suggestions. The commanded characters will follow most reasonable orders, but this effect may end instantly if the commands are extremely risky or put the commanded character in unnecessary danger. Some characters cannot be controlled in this manner due to personality, allegiances, or other factors.

LEGALESE
The character is skilled in technical and legal language used by governments and businesses, and has knowledge of common contract protocols.

Effect:
The character understands standard legal documents, government documents, and contracts automatically, and can't be tricked by technical language, fine print, or other misleading written methods.

LINGUIST
The character is skilled with languages, either growing up multilingual or studying them academically.

Effect:
The character is considered to be able to understand and communicate in most common languages, even if they are not truly fluent.

LUCKY
The character has the benefit of random luck.

Effect:
The character will occasionally experience random positive events. This could include finding a rare item on sale, running into a friend on the street, or finding money on the street.

MARINER
The character is at home in water, either by spending most of their lives near it or due to training.

Effect:
The character ignores any Difficulty increases from being in water – even in rough water.

MARTIAL ARTIST
The character is skilled in unarmed fighting, from self-taught brawling to technical martial arts.

Effect:
The character's attacks without weapons inflict 1d6 Health damage instead of 1d4.

MEDIC
The character is trained in treating wounds efficiently.

Effect:
When making a normal Skill Roll to restore Health, it restores by 1d6 instead of 1d4.

OPERATOR
The character is good with computers and machines, able to multi-task with ease.

Effect:
This character can operate computers, consoles, and other stationary machines without counting as an Action.

ORGANIZED
The character's organized nature allows ease of access to their own equipment and supplies.

Effect:
Pulling out or putting away an object of any kind never uses an Action for this character in an Encounter no matter where or how it is stored.

PRECISE MEMORY
The character has a photographic memory or perfect recall.

Effect:
The character can always recall specific memories and previous experiences. This only includes first-hand observation and does not include entire fields of study.

PROFESSIONAL
The character is a known expert in doing what they do.

Effect:
The character is considered an expert in their field or fields – granting them access, deference, personnel, and/or resources. This can manifest as a governmental title, viral fame on the internet, a word-of-mouth reputation, or degrees/certificates from schools or universities.

QUICK
The character is quick to react in situations.

Effect:
The character always goes first in an Encounter. If multiple characters have this Trait, the Narrator decides the order they go in. All characters with this Trait will still act before other characters without this Trait.

RESEARCHER
The character is skilled in mental tasks like research and study, able to complete such tasks speedily.

Effect:
Engaging in mentally intensive extended duration projects such as researching a plant, studying a tome, and planning an event uses only half the projected time.

RIDER
The character is at home in a vehicle.

Effect:
The character ignores Difficulty increases as a result of riding a mount or riding in or operating a vehicle, even in poor conditions.

ROBUST
The character is hearty, hale, and tough.

Effect:
If failing a Skill Roll results in the character receiving a negative physical Condition, the Skill Roll may be reattempted. This can only be done once per Skill Roll and the new result must be used.

SHADOW
The character has the ability to move silently rapidly.

Effect:
The character never increases their Difficulty to sneak or skulk due to moving quickly or running.

SHIELD DEFENSE
The character is an expert in shield forms and maneuvers.

Effect:
When equipped with a shield, the character can protect other adjacent characters, increasing the Difficulty to attack or harm them by 1.

SHIELD MASTER
The character's shield is an extension of their body.

Effect:
The character ignores any Difficulty penalty for using a shield.

SLAYER
The character is a professional killer, well-trained soldier, or just extremely efficient and bloodthirsty.

Effect:
Whenever the character lowers another character to 0 Health with an attack of any kind, they may choose to kill them outright without needing to inflict additional Health damage.

SLIPPERY
The character is squirrely and hard to grasp, allowing them to escape grapples with ease.

Effect:
Skill Rolls made to grapple or restrain the character have their Difficulty increased by 1.

SNIPER
The character is an expert sharpshooter, capable of shots at long distance.

Effect:
The character does not receive a Difficulty penalty for long distance shots or going beyond an item's effective range.

SPEECHREADER
The character is able to speechread, understanding speech without sound by watching the face and body language.

Effect:
The character can discern the gist of what is being said in a verbal conversation if they can see it, but not hear it, through watching the face, lips, and/or body language.

STEALTHY
The character can slip away with ease.

Effect:
The character ignores all Difficulty penalties for hiding or sneaking due to bright light or poor hiding places.

STRONG

The character is incredibly strong and can carry heavy loads with ease and minimal awkwardness.

Effect:
The character suffers no Difficulty penalties for carrying heavy burdens such as a piece of furniture, a heavy pack, or an unconscious character.

SURVIVALIST
The character has specialized survival training.

Effect:
Provided it exists in the environment, the character can find food, water, and shelter for themselves and others.

SURVIVOR
Through adrenaline or focus, the character will not go down.

Effect:
The character is immune to effects that would instantly kill them or kill them the moment they reach 0 Health, provided it's physically possible for them to survive.

TACTICAL TRAINING
The character knows how to take cover and stay safe on the battlefield.

Effect:
The character can take cover to avoid hazards and attacks without an Action.

TECHNICIAN
The character is adept with quick technical or intricate work, and can do it quickly and under pressure.

Effect:
The character perform brief technical or mechanical without using an Action. This includes picking locks, cutting wires, or simple repairs.

TECHNIQUE OFFENSE
The character is an offensive specialist with powerful combat maneuvers or potent spells.

Effect:
When the character uses a Technique that damages Health, the die is increased by 1 side to a maximum of 1d12.

TECHNIQUE RECOVERY
The character is skilled in helping others with their skills and/or powers.

Effect:
When the character uses a Technique that restores Health, the die is increased by 1 side to a maximum of 1d12.

TOUGH
The character has durability and pain resistance.

Effect:
The character reduces incoming Health loss from any source by 1.

UNNOTICED
The character is plain or forgettable, and tends to fade into the background if they wish.

Effect:
The character is often ignored to their benefit and can evesedrop or blend in. This doesn't take effect when people are looking for the character in particular, or if they are being watched.

WEALTHY
The character has invested wealth or inherited assets.

Effect:
The character has a source of non-liquid wealth such as a vault of wealth or investments. They can sometimes purchase items by making a relevant Skill Roll instead of actually paying the cost by using this wealth.

WEAPON FINESSE
The character is a weapon expert, capable of bringing any weapon to its maximum potential.

Effect:
Anytime the character uses a weapon (or an item as a weapon) that deals Health damage, it increases its die size by 1 to a maximum of 1d12. This does not include unarmed attacks.

Chapter 4 - Characteristics

WEAPON MASTER

The character is trained in handling unusual or heavy weapons, able to compensate for any handling issues.

Effect:
The character ignores all Difficulty penalties for using weapons. This does not include improvised weapons.

WRESTLER

The character is a master of holds and grapples.

Effect:
Skill Rolls made to escape grapples and pins by the character have their Difficulty increased by 1.

Chapter 4 - Characteristics

TRAITS, DISADVANTAGES		
Addiction	Infamous	Slow
Allergies	Kleptomaniac	Sluggish
Animal Bane	Lumbering	Stalkers
Careless	Neat Freak	Suspicious
Clumsy	Obsessive	Uneducated
Coward	Out Of Touch	Unlucky
Forgetful	Panic	Upsetting
Frail	Phobia	Vain
Gossip	Pyromaniac	Wasteful
Hallucinations	Queasy	Weak
Hungry	Shy	
Illiterate	Sickly	
Inattentive	Slothful	

DISADVANTAGE TRAIT LIST

ADDICTION
The character has a common addiction such as sugar, gambling, alcohol, or nicotine.

Effect:
The character will occasionally crave the source of their addiction. Until they satisfy their addiction, they suffer a withdrawal Condition that increases all Skill Roll Difficulties by 1.

ALLERGIES
The character suffers from debilitating allergies to a common environmental substance such as animal dander, pollen, or dust.

Effect:
The character suffers an allergy Condition that increases all Difficulties by 1 while in areas filled with their allergen or close to a concentrated source of it.

ANIMAL BANE
The character gives a bad feeling to animals.

Effect:
Characters of a different species are unfriendly or even hostile on first encounter.

CARELESS
The character tends to misplace their belongings.

Effect:
The character will occasionally lose or misplace one of their items. Finding it may require retracing steps or searching their home or vehicle.

CLUMSY
The character has poor coordination and balance.

Effect:
The character will occasionally be required to make a Skill Roll to avoid doing something clumsy such as dropping an item or tripping.

COWARD
The character is easily scared and frightened.

Effect:
When the character encounters frightening situations such as deadly enemies or supernatural occurrences, the character suffers an afraid Condition that increases the Difficulty penalty of 1 to all Skill Rolls. This Condition persists as long as the fear is perceivable.

FORGETFUL
The character often forgets things due to a poor memory.

Effect:
The character will occasionally require a Skill Roll to recall previously known information at important or stressful times.

FRAIL
The character is frail, weak, or sickly.

Effect:
Removing an injury or ailment-based Condition from the character has the Difficulty increased by 1.

GOSSIP
False information and gossip will slip into the character's information gathering attempts.

Effect:
Even when the character makes a successful information gathering Skill Rolls, rumors and false information will occasionally be included as (apparent) truth.

HALLUCINATIONS
The character suffers from delusions, voices in the head, extreme paranoia, and/or hallucinations.

Effect:
The character will occasionally see and hear relevant, distracting, false information or a hallucination. It will be 100% real to the character.

HUNGRY
The character eats a lot.

Effect:
The character needs to consume twice as much as other characters to avoid Conditions for lacking nourishment.

ILLITERATE
The character has the inability to read/write their native language or any other language obtained.

Effect:
The character cannot read or write fluently in any languages they know. Attempts can be made with a Skill Roll.

INATTENTIVE
The character is easily distracted, spacey, or cursed with a poor short-term memory.

Effect:
The character will occasionally need to make a Skill Roll when performing a task or having a conversation. If they fail, they gain a distracted Condition that prevents them from retaining any information long-term.

INFAMOUS
The character is infamous, widely known as a public figure in a mostly negative fashion.

Effect:
The character will sometimes be denied access, turned away from establishments, or shunned due to their infamy, especially those most familiar with their deeds.

KLEPTOMANIAC
The character has a passion, need, or habit for stealing.

Effect:
The character will occasionally need to make a Skill Roll to avoid stealing from strangers or shops. The character will never be compelled to steal from friends or allies.

LUMBERING
Loud or lumbering, the character has a difficult time with soft footfalls.

Effect:
Unless the character is actively making a Skill Roll to sneak, other characters can always detect them and hear them coming without a Skill Roll of their own.

NEAT FREAK
The character abhors mess, dirt, and clutter.

Effect:
The character will need to make a Skill Roll in significantly unkempt and/or unclean environments and situations. Failure may incur a temporary Difficulty penalty, refusal to enter/engage, or wasting time cleaning depending on the situation and the character.

OBSESSIVE
The character is a fanatic, devotee, or super fan.

Effect:
When a subject related to their obsession(s) is present or brought up, the character must make a Skill Roll or suffer an obsessed Condition. They will continue to look at, speak about, or simply focus on their obsession until the Condition is removed. Obsessions could include music, art, fashion, games, film, politics, etc.

OUT OF TOUCH
The character is largely ignorant of important or popular things around them.

Effect:
The character is never aware of news, current events, or any happenings in popular culture, and requires a Skill Roll to recall or discern if they know any such information.

PANIC
Stressful situations cause the character to panic.

Effect:
The character will occasionally need to make a Skill Roll in stressful situations or suffer a panicked Condition. The character may flee, cower, hide, freeze, or wildly attack a threat depending on the situation and the character until the Condition is removed.

PHOBIA
The character has a terrifying, irrational-level of fear towards one or more common creatures or phenomenons.

Effect:
The character suffers an increased Difficulty of 1 when making any Skill Rolls related to the source of their phobia(s).

PYROMANIAC
The character has a consuming love of fire, including setting things on fire.

Effect:
The character will occasionally need to make a Skill Roll or suffer a pyromaniac Condition that makes them start and stare at fires. The character will not put out or diminish fires while under this Condition.

QUEASY
The character has a weak stomach or is prone to nausea.

Effect:
The character must make a Skill Roll when exposed to upsetting sights, smells, and environments, such as a crime scene, an accident, extreme heights, or motion sickness. If they fail, they vomit, heave, briefly faint, or suffer some other temporary delay in action. During an Encounter, this causes them to lose their Turn.

SHY
The character is severely shy or has social anxiety.

Effect:
The character has social Skill Rolls increased in Difficulty by 1 in situations with large audiences or high stakes.

SICKLY
The character has a sickly constitution and become vulnerable to diseases.

Effect:
The character will occasionally acquire minor sicknesses. This may result in various Conditions such as suffering fatigue that results in sleeping on guard duty, sneezing at inopportune times, or being visibly sick which may deter other characters from getting too close.

SLOTHFUL
The character is often lazy, often napping, relaxing, or slacking off when they have something to do.

Effect:
The character takes double the projected time to complete a task, job, or project.

SLOW
The character isn't very fast or just doesn't have the form for speed.

Effect:
When moving during an Encounter, the character moves half as fast as other characters in that environment.

SLUGGISH
The character tends to react slowly or just not be on top of things.

Effect:
The character always goes last during Encounters. If multiple characters have this Trait, the Narrator decides the order for the characters with this Trait. Other characters without this Trait still go before them.

STALKERS
The character through fame, striking appearance, or exceptional talent attracts a lot of attention – and has a particular knack for attracting negative attention.

Effect:
The character occasionally suffers negative effects from their obsessive fans, eager challengers, and dangerous stalkers. It may manifest as annoyance, harassment, theft, or even physical danger.

SUSPICIOUS
The character tends to invoke suspicion in others, whether for obvious or more subtle reasons.

Effect:
Characters prone to distrust and suspicion, especially guards and law enforcement, will automatically take special notice of the character and watch them when they are in the area.

Chapter 4 - Characteristics

UNEDUCATED
The character lacks formal education or any form of quality self-taught academics.

Effect:
The character has education and academic Skill Rolls increased in Difficulty by 1.

UNLUCKY
The character suffers from consistent bad luck. Constant misfortunes are a common occurrence.

Effect:
The character will occasionally experience random negative events. This could include a store running out of an item, running into an enemy on the street, or having batteries die unexpectedly.

UPSETTING
The character has an an appearance, mannerisms, or aesthetic that is off-putting to most people.

Effect:
The character will occasionally be treated poorly or avoided by other characters who are repulsed by the character's appearance, mannerisms, or attitude.

VAIN
The character is obsessed with appearance and looking good no matter the situation.

Effect:
The character suffers a vain Condition if wearing extremely filthy, ugly (to their aesthetics), or ruined clothing. The Condition increases all Skill Roll Difficulties by 1 until resolved.

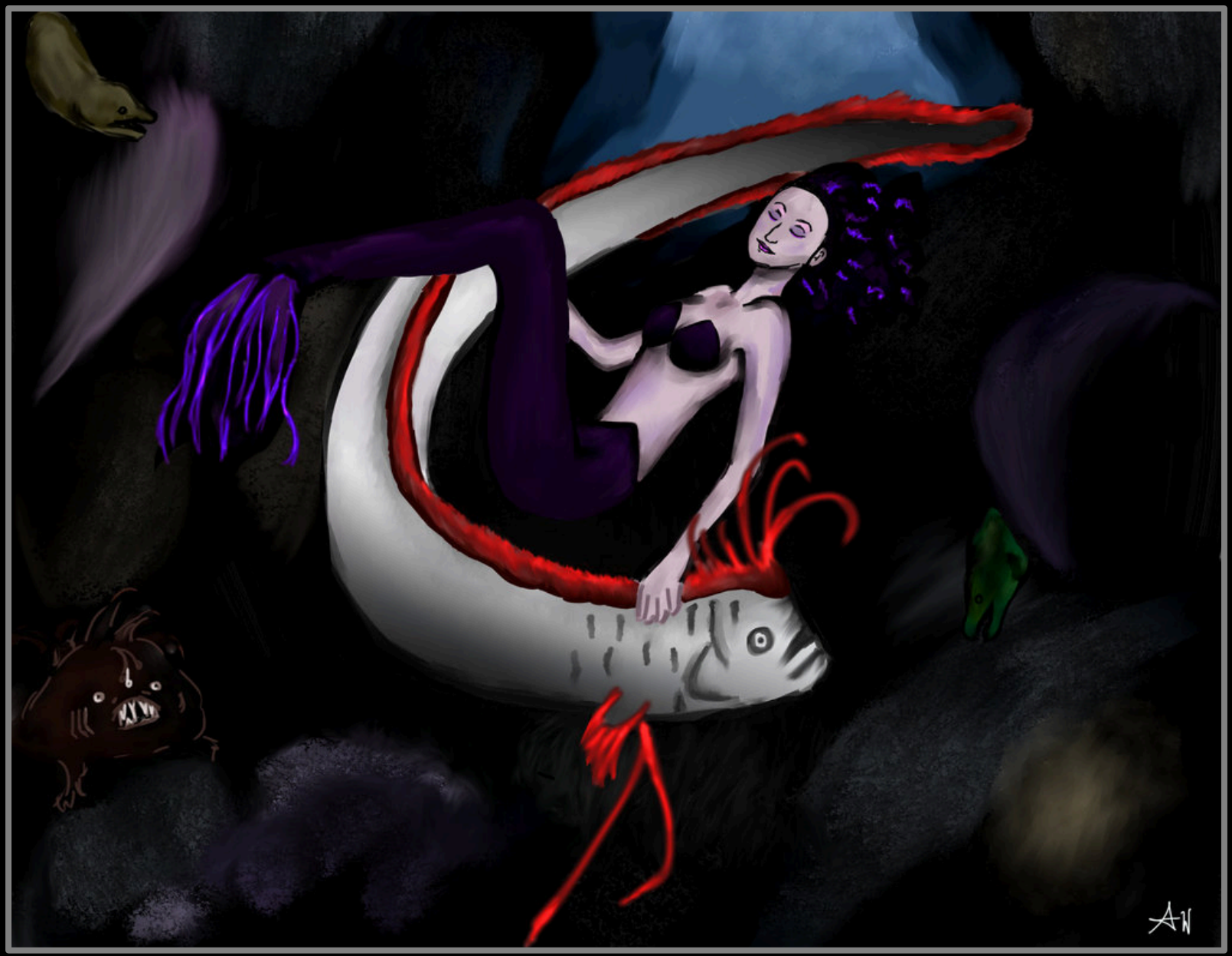
WASTEFUL
The character tends to waste resources and materials when working on projects or crafting.

Effect:
The character's crafted items and projects cost double the materials and resources. This applies only to non-unique components where logical (ex: lumber, ingredients, not major components like a whole window).

WEAK
The character is either weak, out of shape, or just doesn't put the effort in.

Effect:
The character has lifting, pushing, and pulling Skill Rolls increased in Difficulty by 1.

SPECIAL TRAITS, ADVANTAGES		
Arcane Artisan	Magic Resistant	Super Strength
Arcane Lore	Mystic	Telepath
Arcane Sense	Night Vision	Wall Climb
Chameleon	Regenerative Tissue	Water Breathing
Flight	Relic	
Innate Equipment	Sensor	
Loremaster	Spellcaster	



SPECIAL ADVANTAGE TRAIT LIST

ARCANE ARTISAN
The character is an expert at enchanting and creating magical items.

Effect:
The character possesses the knowledge and ability to create magical items. This includes permanent, temporary, or consumable items. They also know the materials and resources needed (unless the item recipe is rare or unique), but still require all of the materials and do not reduce the cost or time to create.

ARCANE LORE
The character is a master of spell lore and can recognize spell formulas, gestures, and phrases.

Effect:
The character automatically recognizes common, well-known, and previously identified spells cast.

ARCANE SENSE
The character possesses an innate sense or connection to magic, or is naturally incredibly sensitive to magic.

Effect:
The character can detect nearby magical enchantments on items or creatures they can perceive (as well as their relative power). This does not normally give the character information on the nature and function, as that still requires a Skill Roll.

CHAMELEON
T*he character posses a supernatural, technological implant, or species-based trait that gives them the ability to shift to match background or refracting light.*

Effect:
The character can become near-invisible and hide in plain sight with a normal Skill Roll. This doesn’t increase the Skill Roll, but means the character doesn’t require cover.

FLIGHT
The character is able to fly, either through biological or technological means.

Effect:
The character is able to fly and levitate as part of their normal movement.

INNATE EQUIPMENT
The character has a natural, attached, or built-in piece of equipment or set of tools.

Effect:
The character has a built in or natural piece of equipment or tool set that is always on them, cannot be disarmed/removed easily, and is ready to be used. This can be anything from an android's repair tools, to a cyborg's arm-gun, to a monster's retractable claws.

LOREMASTER
The character has knowledge of magical items, writing and scrolls, and the ability to identify magical properties.

Effect:
The character can automatically identify all common, mass-produced, previously identified, or widely known magical/enchanted items including potions, tools, writings, equipment, and similar items.

MAGIC RESISTANT
The character has an inborn inclination or special training that increases magical resistance.

Effect:
If failing a Skill Roll results in the character receiving a Condition from a spell or magical effect, the Skill Roll can be reattempted. This can only be done once per Skill Roll and the new result must be used.

MYSTIC
The character receives random visions that might be helpful.

Effect:
The character will occasionally receive random visions from entities, a mystical force, or fate itself. The helpful visions may not be clear, but will provide clues that the characters might otherwise miss or have difficulty finding.

NIGHT VISION
The character's mystical abilities, species, or technological power allows seeing in darkness.

Effect:
The character never receives penalties in darkness, and see in it normally as if it was brightly lit, sans color.

REGENERATIVE TISSUE
The character can recover quickly lost body parts with supernatural or technological abilities.

Effect:
The character regenerates/reattaches lost body parts when Health is restored. The speed and degree of regeneration depends on the Setting and character.

RELIC
The character owns a magical item of notable power.

Effect:
The character possesses a magical item. The exact details should be worked out with the Narrator, but it should either have a unique effect, a Difficulty reduction, or increased Health damage/recovery. Examples could be an ever-full water flask, an enchanted sword handed down in the family, a strange amulet with a simple illusion that changes features, or a deck of tattered cards that can hint at futures. If it's lost or destroyed, a similar item can be found or created as a replacement.

SENSOR
The character has an implant or integral sensor or radar system, or has a supernatural sixth sense.

Effect:
The character has an additional sense determined when this Trait is taken that can be used for detection. The origin and details of the sense should be approved by the Narrator.

SPELLCASTER
The character is a mage, sorcerer, telekinetic, or other special power user.

Effect:
The character can create small, localized supernatural effects. These can be used to create simple visual/auditory effects, clean, manipulate objects from a distance, strike a target, or entertain/annoy. Possible manifestations include conjuring a warm breeze, cleaning dust, sparking a fire, creating colored lights that dance, pulling/pushing a person or object, firing a dart or blast of harmful magic, or bringing a mug from a nearby table to the character's hand. If used to inflict harm directly or indirectly, it deals 1d4 Health damage up to 15 meters away.

SUPER STRENGTH
The character is a superhero or powerful creature with incredible lifting strength.

Effect:
The character is (or is treated as) being much larger for picking up items, with the scale of the super strength being determined by the character and/or Setting.

TELEPATH
The character uses mental powers to communicate.

Effect:
The character can communicate back and forth mentally with any character capable of speech that they can perceive. They do not need to know each others languages, and the other characters do not need this Trait. A Skill Roll is required if the target is unwilling.

WALL CLIMB
The character has the ability to climb walls with ease.

Effect:
The character can climb walls without needing a Skill Roll or losing speed, provided it's physically possible.

WATER BREATHING
The character possesses the ability to breath water naturally or through implanted technology.

Effect:
The character can breath water as air and cannot drown.

SPECIAL TRAITS, DISADVANTAGES		
Ancient Curse	Haunted	Sunblind
Arcane Focus	Lose Control	Weakness
Arcane Ignorance	Magic Inept	
Cursed Heirloom	Monstrous	
Eldritch Dreams	Mystical Patron	

SPECIAL DISADVANTAGE TRAIT LIST

ANCIENT CURSE
The character suffers from an ancient curse or hex, suffering consistent, sporadic misfortune such as sickness, slow healing, or unnerving other people.

Effect:
The character will occasionally suffer short-term negative Conditions. The occurrences should align with the theme and origin of the curse, which should be decided by the Player and approved by the Narrator when this Trait is taken.

ARCANE FOCUS
The character cannot use magic without a certain magical/ spiritual focus – either because it is physically required, or they need it for personal, psychological reasons.

Effect:
This Trait can only be taken by characters that can use magic. The character has a magical book, staff, wand, or other object that they cannot use their magic without – the exact limitations and details depend on the Setting. If their focus is damaged or destroyed, the character can repair it or buy/create a new one.

ARCANE IGNORANCE
The character lacks knowledge and/or interest in magic.

Effect:
The character must always make a Skill Roll for even rudimentary arcane knowledge or using basic magical items that is known by most.

CURSED HEIRLOOM
The character owns a cursed memento or heirloom.

Effect:
The character has a cursed object that always finds its way magically back if discarded. The exact effect of the curse is up to the Player and Narrator, but it should be sporadic. Examples include a wolf ring that causes animals to act aggressive, a cloak that will sometimes trips the character, a creepy coin that causes periodic black outs and memory loss, or a sword that sometimes cuts the wielder instead.

ELDRITCH DREAMS
The character dreams of starless voids, nightmares beyond reckoning, and/or old gods long thought dead.

Effect:
The character will occasionally experience horrible dreams and/or visions that feature ill omens, figures, or signs. If they encounter these dream elements when awake, they may be required to make a Skill Roll to avoid a negative Condition. In rare occasions, up to the Narrator's discretion, they might be sought out by eldritch entities.

HAUNTED
The character is haunted by a spirit, ghost, or entity.

Effect:
The character is haunted by some sort of malevolent supernatural force that appears occasionally. The entity can interrupt sleep, appear to interrupt Skill Rolls, and attempt to scare or distract the character. The Player and Narrator can construct this creature together.

LOSE CONTROL
Whether cursed, the result of an experiment, or simply a creature with a dark rage in their heart, the character will sometimes lose control.

Effect:
During severe moments of stress, anger, or frustration, the character must make a Skill Roll. If it fails, the character gains a frenzied Condition, attacking nearby friends or foes and destroying objects as the Narrator directs. They may attempt to regain control with a Skill Roll, at the end of their Turn if it is happening during an Encounter to remove the Condition themselves. The Condition can also be removed by other characters, when they reach 0 Health, or when the Scene changes.

Chapter 4 - Characteristics

MAGIC INEPT
The character is unable to use any magic, either consistently fumbling it or just lacking talent.

Effect:
The character is completely incapable of using magic actively correctly (or at all) and cannot use any spells, activate any magical items, or use any magical scrolls. Items with passive automatic effects, like potions or equipment enchantments are still functional.

MONSTROUS
The character is a monster or unnatural creature, or perhaps suffers from a strange supernatural effect.

Effect:
The character often inspires unease or fascination, and sometimes even terror or hostility in those who view them. This may simply make people amazed, astonished, curious, or fearful, but in certain cases it may cause people to flee, attack, or summon authorities.

MYSTICAL PATRON
The character obeys a powerful supernatural entity and must adhere to it's rules and laws.

Effect:
The character must have magical or mystical abilities granted by this supernatural entity to take this Trait. The Narrator and Player can work out the rules and restrictions of the religion, contract, or other limitations the connection has. If the character breaks those rules, they lose access to those connected Traits and Techniques until they regain the entity's favor.

SUNBLIND
Due to their nature, the character cannot stand to be in the sunlight and is blinded by it.

Effect:
A character must be able to use vision to take this Trait. The character is considered blind in bright light. This usually means a bright sunny day, but it could also occur from large scale fires or intense artificial light.

WEAKNESS
The character has an innate weakness to a material or element, such as silver, cold iron, or fire.

Effect:
The character's weakness (or weaknesses) is decided when taking this Trait. When taking Health damage from the source of their weakness, the character takes 1 additional Health damage.

TECHNIQUES

THE BASICS OF TECHNIQUES

Techniques encompass a character's arsenal of tricks, powers, and signature maneuvers. This can include anything from combat maneuvers, to unexpected tricks, to displays of great skill, to powerful magical spells depending on the Setting and the character. These abilities require training, and are sometimes unique to the character.

Like all Characteristics, they are purchased with Experience. Activating a Technique always requires a Skill Roll. Some Techniques also have restrictions on their use, and those are listed in the description.

Like most things in *The Harbingers Roleplaying Game*, Techniques are flexible and highly customizable. The Narrator must take care to make sure any new Techniques are balanced. The Narrator should also make sure new and chosen Techniques fit their Setting.

Included in this chapter is a set of pregenerated Techniques that can be aesthetically customized. Players are welcome and encouraged to work with their Narrator in creating customized Techniques for their character and for the Setting used.

CUSTOM TECHNIQUES

Custom Techniques are one of the features of *The Harbingers Roleplaying Game* designed to make sure every character is unique. Making their own Techniques means a character can have their own signature weapon maneuvers, top-tier athletic feats, potent displays of charisma, custom spells, or hand-tailored super powers. There are no limits besides common sense, the Setting, and relative balance with other Techniques.

Custom Techniques can take some Narrator thought, but there are an array of Techniques in this book to use as a guideline. If a Narrator gives a Player a Technique and it turns out to be a little overpowered, the Narrator can adjust it during the game (working with the Player). Unless it doesn't make logical sense, there is no reason to outright refuse a Technique's existence. Techniques that have more severe drawbacks, requirements, or limitations (ex: requiring holding a type of item, or being used in a niche scenario) can be more powerful due to those restrictions.

TECHNIQUE LIST

A list of descriptions for various example Techniques are available in this book. They are grouped into different categories for ease of reference, though the categories themselves have no mechanical effect.

Consult the descriptions of a particular Technique for full information. Techniques sometimes have limits on uses and when they can be activated, and those should be recorded for characters that possess them.

TECHNIQUES

These Techniques can be used in most Settings and Stories, and feature Techniques focused on great skill, cunning, charisma, might, and fortitude.

SPECIAL TECHNIQUES

These Techniques are used only in particular Settings and Stories, featuring fantastical powers, such as magic spells, divine blessings, superpowers, and innate powers used by alien, monstrous, or magical beings.

Chapter 4 - Characteristics

TECHNIQUES		
Analysis	Grand Oratory	Rebounding Shot
Assassinate	Guard	Recenter
Beguile	Hack	Resuscitation
Blast Radius	Heavy Attack	Salvage
Bleeder	Improvise	Scale
Breaker	Inspire	Seal The Deal
Calculation	Investigator’s Intuition	Second Wind
Calming Performance	Knockdown	Shatter Focus
Cheer	Knockout	Sketch
Command	Lecture	Sleight Of Hand
Concealment	Line Up	Smash
Concentrate	Maximum Speed	Solver
Coordinated Attack	Med Tech	Sweep
Counterstrike	Medical Conservation	Tactics
Defender	Motivate	Takedown
Demoralize	Mutilate	Taunt
Disassemble	Oppress	Terrorize
Disrupt	Overdose	Thrasher
Distraction	Parkour	Threaten
Dodge	Pinning Shot	Tool Flourish
Emergency Medicine	Power Lift	Treatment
Field Repairs	Presence	Triage
Flash Strike	Profile	Trick Shot
Galvanize	Rally	Untouchable

TECHNIQUE LIST

ANALYSIS
The character carefully analyzes, observes, and mentally evaluates a person or creature.

Effect:
Using an Action, the character evaluates and analyzes another character. Any permanent weaknesses will be observed or intuited such as a weak point, an injury, or noting they are terrified of someone or something.

ASSASSINATE
The character utilizes stealth to take out or knockout a single target with extreme skill.

Effect:
Using an Action, the character launches an attack against another character while unnoticed. It it hits, the target character can either be killed outright or instantly knocked. The Technique cannot be used if the target character perceives them.

BEGUILE
The character beguiles or charms someone, making them eager to help.

Effect:
The character places a beguiled Condition on a character for a Scene by having a conversation with them. The Condition causes the target to find the character trustworthy, awe-inspiring, adorable, alluring, or in some other ways instantly worthy of helping. Provided they are capable and have the time, they will help the character with all reasonable requests for a Scene. If they become invested, they may become a friend or ally naturally. Certain characters may be partially or completely immune to this, and mistreatment or using this Technique again on a different character will end the Condition early in most cases.

BLAST RADIUS
The character augments an explosive item with a temporary adjustment before getting ready to use it.

Effect:
This Technique requires no Action and is used as part of throwing, planting, or attacking with an explosive. The blast radius of an explosive item can be changed to as much as double, or reduced to as much as half. The explosive maintains this property until used or changed again.

BLEEDER
The character inflicts a nasty wound.

Effect:
Using an Action, the character attacks another character, dealing normal Health damage. The attack also adds a bleeding Condition that deals 1 Health damage at the end of their Turn. The Condition can be removed by taking an Action and making a Skill Roll to treat it.

BREAKER
The character expertly destroys an inanimate object with a precise or brutal attack.

Effect:
Using an Action, the character destroys one target item, which can be an item held or worn by another character. It is up to the Narrator the full extent of the destruction and whether it could physically be fully destroyed, but it is rendered useless until repaired at a minimum. Certain special or magical items may be immune to this effect partially or completely.

CALCULATION
The character assists their work (or a friend's) with an expert calculation.

Effect:
Using an Interruption when any character fails a Skill Roll to create an item or solve a puzzle, the character grants another 1d10 reroll.

CALMING PERFORMANCE

The character uses performance such as song or a dance, or simply calming and informational words, to help others focus.

Effect:
Using an Action, the character begins a performance that they can maintain for a Scene that affects any characters they choose that can perceive them. While this performance Condition is active, it completely eliminates any current Difficulty penalties from other Conditions. It does not remove any Conditions permanently, and the penalties from negative Conditions return next Scene or when the performance is ended willingly. This benefit applies to any characters the performing character wishes, including themselves. In an Encounter, the performance counts as the character's Action during their Turn, but multiple Actions can still be attempted as per normal.

CHEER

The character cheers, encourages, reassures, or fires up a character, boosting their morale and confidence to push through obstacles and adversaries.

Effect:
Using an Action, the character targets another character who can perceive them and restores 1d4 Health to them.

COMMAND

The character uses tactics, distraction, or presence to give an ally a free moment to act.

Effect:
Using an Action during an Encounter, the character chooses another character who can perceive them to take a full Turn instantly after them. This does not replace the target character's normal Turn, and they will have an additional Turn in the Round this is used. This Technique can be used once per Round, and no character can benefit from it more than once per Round.

CONCEALMENT

The character fades into shadows with the skill of a ninja, street-level superhero, or phantom thief.

Effect:
Using an Action, the character hides at base Difficulty provided there is shadow or cover of any kind gaining a concealment Condition. They can move freely and remain hidden (assuming there is concealment/darkness to hide in) without additional Skill Rolls. This Condition lasts until they are revealed, they reveal themselves willingly, or they reveal themselves with aggressive action/excessive noise.

CONCENTRATE

The character concentrates and gives their task all their focus.

Effect:
Using an Action, the character takes a moment to focus and gains a concentrate Condition for a Skill they possess. The next Skill Roll the character makes that utilizes that Skill is considered a Critical Success if it is a Success. This Condition lasts until a Skill Roll is made or the Scene ends.

COORDINATED ATTACK

The character teams up with allies for an all-out attack.

Effect:
Using an Action, the character performs an attack on another character. The targeted character suffers normal Health damage, and the target can be staggered, pulled, or pushed up to 3 meters in any direction. After this, a willing character of the user's choice within 3 meters of the target that can reach can then make an attack Skill Roll to deal normal Health damage as an Interruption. If successful, the target character can be moved another 3 meters, and the Technique user can select another willing character to attack. This can be repeated as often as there are characters that can reach the target. A failure on any Skill Roll will end the Technique immediately, and this Technique cannot be used with multiple Actions.

COUNTERSTRIKE

The character counters or retaliates against an attack.

Effect:
Using an Interruption after another character attacks, the character makes a Skill Roll to attack them to inflict Health damage. This can Technique can be used once per Round.

DEFENDER
The character protects an ally from a danger or attack by stopping the blow and knocking them aside.

Effect:
Using an Interruption when another character they can reach within 30 meters is successfully attacked or struck by a hazard, the character displaces the endangered character, pushing them aside and bringing them both out of harm's away or stopping the attack. The target character is safely displaced adjacent to the Technique user, and the user takes the saved target's space if physically possible. If not, both are displaced to the nearest safe spot. This Technique can be used once per Round.

DEMORALIZE
The character insults, intimidates, harangues, teases, or otherwise demoralizes others.

Effect:
Using an Action, the character inflicts a demoralized Condition on another character. They suffer +1 Difficulty to all Skill Rolls until the Condition is removed. This Condition lasts until they take an Action to refocus and succeed in a Skill Roll, the Technique is used again, or the current Scene ends.

DISASSEMBLE
The character expertly disassembles a mechanical item or an item compromised of multiple parts.

Effect:
Using an Action, the character completely disassembles a complex item such as a computer, firearm, grenade, phone, or anything electronic, mechanical, or made up of multiple parts. Repairing or reassembling the disassembled item is not possible within a Scene with normal Skill Rolls.

DISRUPT
The character disrupts someone verbally or physically such as shoving, yelling, or throwing something.

Effect:
Using an Interruption when a character within 10 meters is taking an Action during an Encounter, the target's Action is canceled assuming the character can reach or be perceived by the target character. This Technique can be used once per Round and only affects one Action.

DISTRACTION
The character distracts or confuses an opponent, destroying their concentration and focus.

Effect:
Using an Action, the character inflicts a distracted Condition on a perceivable character. The distracted character can't use Techniques. This Condition lasts until they take an Action to refocus and succeed in a Skill Roll, the Technique is used again, or the current Scene ends.

DODGE
The character deftly avoids an incoming threat.

Effect:
Using an Interruption when suffering Health damage from an attack or hazard that can be dodged/avoided, the character nullifies any incoming Health damage to themselves. If the attack is a Technique, the other effects may still apply at the Narrator's discretion.

EMERGENCY MEDICINE
The character is a skilled healer and can quickly apply medical aid in emergency situations.

Effect:
Using an Interruption, the character can make a Skill Roll (and may use a healing item) that restores Health to an adjacent character. If an item is used, it is still consumed. This can be used once per Round.

FIELD REPAIRS
The character performs rapid repairs with extreme skill.

Effect:
Using an Action, the character repairs a single broken target machine or electronics with a quick jury-rig. Depending on the item, tools may be required, and it may not work on more complex equipment or items with multiple different issues.

FLASH STRIKE
The character dashes through enemies and make multiple melee attacks.

Effect:
Using an Action, the character can attack any characters they can reach with a melee weapon or unarmed when moving on their Turn. The user is immune to Interruptions based on their movement while doing this. This Technique cannot be used if the character doesn't or can't move, and ends instantly if any attack fails to connect.

GALVANIZE
The character calls out to another character whose life is nearly gone, urging them to find their strength and get back up.

Effect:
Using an Action, the character revives a dead character who could perceive them to 1 Health. The target must have died within the current Scene and must still be logically possible to revive (ex: must still have their head, too much time should not have passed).

GRAND ORATORY
The character speaks or performs before a large crowd or gathered group to change their mood, inspire them, or control them.

Effect:
The character speaks to a group of other characters. They must be willing to listen, even if only begrudgingly. Over the next few minutes, the group will gradually be influenced in a direction chosen by the character. Those in the group that agree will be motivated to action and may be asked to perform a task or tasks (provided the request is reasonable or appropriate). Those still opposed will at least be thoughtful, confused, or less hostile.

GUARD
The character shifts into a defensive stance, blocking and parrying and reducing the power of any hits they take.

Effect:
Using an Interruption when the character is about to take Health damage, they gain a guarded Condition. When the character suffers Health damage, the Health loss is reduced by 1. This Condition remains until the start of the user's next Turn.

HACK
The character performs a deft hacking maneuver to control a machine, android, or drone connected to an accessible network or that has wireless access.

Effect:
Using an Action, the character gains complete control of an electronic character or machine connected to a network. If the target is a character, they are inflicted with a hacked Condition and will obey any electronic or verbal (if applicable) command. This Condition ends when a hacked character succeeds in a Skill Roll that can be made at the end of their Turn or when ordered to do something against their core programming.

HEAVY ATTACK
The character performs a deadly attack.

Effect:
Using an Action, the character attacks another character, dealing normal Health damage plus an additional 1d4.

IMPROVISE
The character improves an item by tuning, sharpening, or upgrading it.

Effect:
Using an Action, the character temporarily improves an item. If used in Skill Rolls, it reduces Difficulty by 1 for any task it is used in. The bonus lasts until the end of the Scene or until this Technique is used again.

INSPIRE
The character inspires friends and allies, boosting their morale and confidence.

Effect:
Using an Action, the character chooses any number of other characters that can perceive them and grants them an inspired Condition that lets them add an additional 1d10 to a Skill Roll. This Condition lasts until the additional 1d10 is used or the Scene changes.

INVESTIGATOR'S INTUITION
The character focuses on the area and people around them, and spots everything that's out of place.

Effect:
Using an Action, the character scans the area and people around them, detecting all things amiss, hidden, or secret. This includes hidden items, traps, or anything out of place.

KNOCKDOWN
The character pummels, trips, or knocks down an enemy.

Effect:
Using an Action, the character attacks another character, dealing normal Health damage. The attack also inflicts a knockdown Condition, preventing them from moving until they use an Action to recover.

KNOCKOUT
The character performs a knockout boxing blow, martial arts strike, knockout shot, or sap attack.

Effect:
Using an Action, the character attacks another character, dealing normal Health damage. The attack also inflicts an unconscious Condition, knocking them out and preventing them from doing anything. The Condition ends if they receive any additional Health damage, another character uses an Action to wake them up, or the Scene changes. Characters that cannot fall unconscious are immune to this Technique.

LECTURE
The character instructs, advises, or imparts a quick lesson to those around to grant them an edge in their field of expertise.

Effect:
The character spends a few minutes lecturing or covering the basic tricks and tips of a Skill they know, and any characters they select that listen are given an educated Condition. Characters with the Condition are considered to own that Skill. This Condition lasts for the remainder of the Scene or until this Technique is used again.

LINE UP
T*he character fires a ranged weapon, piercing, ricocheting through, or grazing lined up targets.*

Effect:
Using an Action, the character fires a ranged weapon at a line of targets. It deals normal Health damage to all characters it hits in a straight line from the origin of the shot up to the weapon's effective range.

MAXIMUM SPEED
The character moves fast and often.

Effect:
The character can use this Technique as an Interruption to immediately move. They are also immune to any Interruptions they choose while actively moving. During an Encounter, when used the character may move normally as if it was their Turn and it can be used once per Round.

MED TECH
The character sorts or enhances a medical tool or kit.

Effect:
Using an Action, the character augments an item used to restore Health. This item has its die size increased by 1 side up to 1d12. If the item has more than one uses, this applies to all uses. This change is permanent.

MEDICAL CONSERVATION
The character moderates a dosage or supply usage, gaining the same effect with less resources.

Effect:
Using an Interruption when using a consumable or limited item that restores Health, the character prevents it from being consumed or expending a use.

MOTIVATE
The character motivates or encourages others with words, presence, or action.

Effect:
Using an Action, the character chooses any number of other characters that can perceive them and grants them a motivated Condition to let them reattempt a Skill Roll. When used, the new result must be kept. The Condition lasts until the character reattempts a Skill Roll or until the next Scene.

MUTILATE
The character performs a targeted attack that causes an injury.

Effect:
Using an Action, the character attacks another character,d dealing normal Health damage. The attack also inflicts an injured Condition such as a broken arm, eye damage, shattered femur, or other similar injury. The exact effect can vary by character intent and Narrator discretion, but by default, it causes +1 Difficulty to most physical Skill Rolls until the Condition is removed.

OPPRESS
The character's presence, words, or skill unnerves or throws others off.

Effect:
Using an Action, the character chooses any number of other characters that can perceive them and afflicts them with an oppressed Condition that forces them to reroll the next Skill Roll they make. They take the worse of the two results. The Condition lasts until a Skill Roll is made or until the next Scene.

OVERDOSE
The character uses a medical item incorrectly to turn it into a weapon.

Effect:
Using an Action and an item that restores Health, the character attacks an adjacent character. Instead of healing, the item causes Health loss to the target. The item is still consumed/the charge is still used.

PARKOUR
The character leaps, climbs, and/or swims with masterful skill to a location.

Effect:
Using an Action, the character can immediately move to any location they could physically reach – running, jumping, climbing, or swimming as necessary without additional Skill Rolls and automatically avoiding Interruptions. Any place they can logically make given the terrain and their physicality is a valid end location.

PINNING SHOT
The characters uses a ranged/thrown weapon capable of pinning targets with larger projectiles such as a bow or crossbow to attach them to a surface.

Effect:
Using an Action, the character strikes another character with a bow, crossbow, javelin, or similar weapon while they are within 3 meters of a hard surface, optionally dealing normal Health damage. The target is pushed up against that surface and the ammo piece or thrown weapon embeds itself in a limb/attire around the limb of the attacker's choosing. That limb is then immobilized and cannot be used, and the target cannot move until they pull free or wriggle out with an Action and a successful Skill Roll.

POWER LIFT
The character readies up to do some heavy lifting.

Effect:
Using an Action, a single item the character is physically capable of lifting is lifted and they gain a lifting Condition. The Condition prevents the object from causing Difficulty penalties while carrying or moving it. In addition, it can also be used as a tool or weapon with a Skill Roll with no Difficulty penalty, no matter the size. This Condition ends when they let go for any reason, or the next Scene occurs.

PRESENCE
The character uses force of presence and strength of words to to inspire and rally potential allies as well as cow, terrify, or otherwise convince weak-willed enemies to question their allegiances.

Effect:
Using an Action, the character makes a short declaration, call for unity, or rallying cry that grants a presence Condition to perceiving characters. Friendly/neutral characters may be moved to help to the best of their abilities with the task at hand (some may help rescue, provide labor, throw rocks, cheer, heal, etc). Hostile characters may be terrified, intimidated, or convinced and may either switch sides, surrender, or retreat. Some characters may be completely immune to this effect, especially those with personal stakes as well as strong-willed, professional, or dedicated individuals.

PROFILE
The character recalls information and knowledge relevant to the individual or creature examined.

Effect:
Using an Action, the character categorizes and recalls information related to another character. This cannot be reattempted on the same subject in the same Scene. The character instantly knows any or all of the following based on the type of person or creature they are:

- Information on any unique, organization-related, or notable equipment the target is wearing or carrying, including armor and weapons
- If belonging to an organization, any enemies or allies
- If famous/a known individual, any and all publicly known information
- Any inherent Traits/Techniques based on creature type or allegiance

RALLY
The character rallies and supports allies with courage and words.

Effect:
Using an Action, all chosen characters who can perceive the rallying character restore 1 Health.

REBOUNDING SHOT
The character uses physics and deadly aim to rebound a ranged attack against multiple nearby opponents.

Effect:
Using an Action, the character attacks another character with a ranged/thrown weapon. Any additional characters the character wishes to hit within 3 meters of the target character can also be struck provided the Skill Roll would strike them.

RECENTER
The character focuses or rides their adrenaline, not letting injuries, pain, distractions, or their own limitations hinder them.

Effect:
Using an Action, the character achieves a recentered Condition that ignores current Difficulty penalties from other Conditions. New Conditions will still affect the character, but this Technique can be used again. This Condition lasts for a Scene, and other Conditions that last longer than the current Scene will still reapply the Difficulty penalties in the next Scene once the recentered Condition wears off.

RESUSCITATION
The character revives a recently dead or dying creature with emergency medical training.

Effect:
Using an Action, the character attempts to revive a dead adjacent character. The target must have died within the current Scene and must still be logically possible to revive (ex: must still have their head, too much time should not have passed). If successful, the target is revived and receives Health as if being healed normally with a Skill Roll.

SALVAGE
The character creates a functional item out of scrap and spare parts.

Effect:
Using an Action, the character creates a fully functional item out of scraps. The item created must be plausibly created with the available materials. It is as good as a normal item of its type in as far as function, but will break instantly if directly damaged and will fall apart at the end of the current Scene.

SCALE
The character climbs or scrambles up an object or larger creature.

Effect:
This Technique can be done on the user's Turn with an Action, or as an Interruption when falling if near a valid creature, vehicle, or object. The user clambers to any point on a large object, structure, vehicle, or creature up to a maximum of 15 meters away from the start of the climb. While moving, the character may also choose to ignore Interruptions used against them.

SEAL THE DEAL
The character puts their haggling and commerce skills out front, immediately coming out on top.

Effect:
When haggling to purchase or sell something, the character can make a Skill Roll at base Difficulty, bypassing any Difficulty modifiers to the situation or other party. Success means the transaction goes through in maximum favor to the user. This may not be usable with certain merchants or in certain situations.

SECOND WIND
The character takes a breather and regains some energy.

Effect:
Using an Action, the character can recover 1d10 Health.

SHATTER FOCUS
The character breaks another character's concentration or focus with words or actions.

Effect:
Using an Action, the character prevents another character that perceive them from using Interruptions with a shattered focus Condition. This Condition ends when the affected character uses an Action to focus and succeed on Skill Roll, or the Scene ends.

SKETCH
The character makes a rapid, pristine sketch.

Effect:
Using an Action and drawing materials/interface, the user makes a quality sketch with incredibly speed. While not colored or highly detailed, the image is clean, legible, and the subject is clear and familiar to those who would know the subject.

SLEIGHT OF HAND
The character performs complex sleight of hand with ease.

Effect:
Using an Action, the character can preform a complex sleight of hand completely undetected and without arousing suspicions at base Difficulty, even in full view of others. This could include hiding/discarding an item, producing an item, taking an item, or transferring an item (or items) to another person or location all while avoiding detection.

SMASH
The character knocks a target back with a stock strike, shoulder ram, or kick.

Effect:
Using an Action, the character slams into an adjacent character dealing 1d4 Health damage. If successful, the target can be knocked or staggered back up to 3 meters. They can also be knocked down, and must use an Action to recover to be able to move again.

SOLVER
The character gains some inspiration or focuses in and solves a difficult equation, problem, or puzzle.

Effect:
Using an Action, the character can immediately solve a simple puzzle or equation with a base Difficulty Skill Roll. If the problem or puzzle is significantly complex, they may only solve a portion of it, or only gain an important hint from the Narrator. This can only be used once per puzzle/equation.

SWEEP
The character performs an attack that strikes all adjacent enemies.

Effect:
Using an Action, the character attacks all desired adjacent characters, dealing normal Health damage.

TACTICS
The character issues commands or strategy to allies.

Effect:
Using an Action, all desired characters within 10 meters that can perceive the character can make an immediate Interruption of any kind (moving, making a Skill Roll, or using a Technique that qualifies). This can only be used once per Round.

TAKEDOWN
The character attacks a target and knocks them down.

Effect:
Using an Action, the character knocks down, grapples, and pins an adjacent character, inflicting a takedown Condition. The Condition prevents movement and the only physical Action they can take on their Turn is to try to break the pin with a Skill Roll. If they manage to break the pin, they are still considered knocked down and must take an Action to recover. The character using this Technique must also remain adjacent to the target while they are pinned, but may release the pin freely at any time as an Interruption.

TAUNT
The character taunts, steals focus, or otherwise harms another character's focus.

Effect:
Using an Interruption when a Skill Roll is being made by another character, the character can activate this Technique and force them to reattempt the Skill Roll. This can be done after the result is known, and the worse result of the two is used. This can be used once per Round.

TERRORIZE
The character terrorizes an individual by showing them how frightening they can truly be.

Effect:
Using an Interruption, the character inflicts a terrorized Condition on another character that can perceive them. The afflicted character cannot willingly approach and receives a Difficulty increase of 1 to all Skill Rolls against the Technique user. The Condition lasts the rest of the Scene, until the Technique is used again, or they take an Action and make a Skill Roll to steady themselves. This can only be used once per Round.

THRASHER
The character engages in close-quarters grappling and throwing.

Effect:
Using an Action, the character attacks an adjacent character dealing1d4 Health damage and adding a grappled Condition. While under this Condition, they may be dragged around and the Technique user may throw/push the grappled character up to 3 meters away for no additional Action or Skill Roll, ending the Condition.

THREATEN
The character threatens, beats, and intimidates an enemy.

Effect:
Using an Action, the character makes a Skill Roll against a nearby character inflicting a threatened Condition. A character under this Condition becomes non-hostile and will obey reasonable commands. They won't obey suicidal orders or commands that violate their core principles, and immediately get another Skill Roll to remove the Condition if given one. If the Technique user leaves their presence, is reduced to 0 Health, or becomes unconscious, the target character is instantly free of this Condition. Some characters may be immune to this Technique, especially strong-willed or tough characters, zealots, or individuals with a personal grudge.

TOOL FLOURISH
The character uses special equipment and tools in dangerous situations, quickly and accurately.

Effect:
Using an Interruption, the character may use equipment of any kind, such as taking a picture with a camera, sending a text on a phone, or cutting a wire on a bomb. This cannot be used to affect other unwilling characters such as using tools to foil them or weapons to harm them, and cannot restore or damage Health directly to another character. This can be used once per Round.

TREATMENT
The character uses professional or self-taught medical skills and training to help debilitated characters.

Effect:
Using an Action, the character removes a single negative Condition from all chosen nearby characters. The character must be able to move adjacent to all characters that would be affected on the Turn this is used.

TRIAGE
The character performs rapid emergency healing on all nearby allies.

Effect:
Using an Action, the character can perform a normal Health restore with a single Skill Roll to all nearby characters rather than a single character. The character must be able to move adjacent to all character that would be affected on the Turn this is used.

TRICK SHOT
The character ricochets a shot to attack an unseen enemy.

Effect:
Using an Action, the character attacks with a ranged weapon and ricochets the shot off the environment to strike a single character. Perceiving or knowing the location of the target is required, but there are no Difficulty penalties regardless of cover, line of sight, or equipment like shields.

UNTOUCHABLE
The character counters a counter, evading danger and ruining opportunistic moments.

Effect:
Using an Interruption when targeted by another character's Interruption, the character nullifies the Interruption that triggered this activation. This can be used once per Round.

Chapter 4 - Characteristics

SPECIAL TECHNIQUES		
Alter Size	Essence Drain	Paralyze
Animation	False Perception	Polymorph
Arcane Blast	Force Shield	Portal
Arcane Bolt	Fortune Telling	Possess
Astral Projection	Grappling Limb	Powered Strike
Aura Of Pain	Hex	Protective Rite
Barrier	Hidden Form	Purification
Bewitch	Illumination	Radiance
Binding	Illusion	Reanimation
Blaster	Immortality	Regenerate
Boon	Incorporeality	Rejuvenation
Bound	Intercession	Resurrection
Clone	Invisibility	Salvation
Copycat	Levitation	Scry
Cry	Life Drain	Shapeshift
Cure	Life Link	Summon
Dazzle	Magic Weapon	Teleport
Detonate	Martyr	Time Shift
Dimensional Gate	Mesmerize	Transmute
Domination	Mimic	Tremor
Dragon Breath	Mind Reader	Venom
Enchant	Muddle	Wasting
Energize	Mystic Wall	Worship Song
Energy Beam	Nightmares	
Energy Bomb	Obfuscate	

SPECIAL TECHNIQUE LIST

ALTER SIZE

The character alters their size with mutant, magical, mystical, or technological powers.

Effect:
This Technique can be used without an Action on the character's Turn. The character can be come anywhere between 50% larger or 50% smaller. This may make certain tasks easier and allow movement into areas previously unreachable. This Condition lasts until willingly ended by the character.

ANIMATION

The character uses a ritual or a curse that turns an inanimate object into an ally that follows commands.

Effect:
Using an Action, the character brings an inanimate object within 10 meters to life. It becomes a character temporarily, gaining an animated Condition and 10 Health but no Skills, Traits, or Techniques. If it is not bolted down, it can move. The object can follow simple mental directions. It has no real intelligence to speak of being a servant of the character's will, but is capable of performing any physical actions it's form allows. Exceptionally large objects may be unable to be animated or only partially animated. This Condition lasts until ended or until this Technique is used again.

ARCANE BLAST

The character attacks multiple enemies with a blast of magical energy that is conjured or cast, from raw magical force, to a blast of fire, to a torrent of winds.

Effect:
Using an Action, the character conjures a blast of magical energy that damages all characters within 8 meters of a chosen location up to 10 meters away. It does 1d6 Health damage to every character it hits.

ARCANE BOLT

The character attacks a single enemy with a bolt of magical energy that is conjured or cast of any kind – ice, shadow, or more.

Effect:
Using an Action, the character conjures a bolt of arcane energy that deals 1d6 Health damage to another character up to 30 meters away.

ASTRAL PROJECTION

The character can project their consciousness outward.

Effect:
The character can project into the astral plan after a moment of meditation. While in this astral projection Condition, they can move away from their body at speeds they would move normally with the ability to fly. They can go through anything, but cannot interact with the material world. If their body takes Health damage, they are aware and can end the Condition and immediately return. Going too far (hundreds of meters) or staying in too long (over an hour) can require Skill Rolls to not be pulled back to their body, thus ending the Condition.

AURA OF PAIN

The character manifests a supernatural or mystical aura that damages nearby creatures such as holy or unholy energy, elemental flames or ice, or something similar.

Effect:
Using an Action, the character gains an aura Condition that affects any other character within 1 meter, and inflicts 1 Health damage. The Health damage occurs for anyone who end their Turn in the area or who enters it on their own Turn. A Skill Roll may be made to resist or avoid the Health damage when it occurs. This Condition lasts until dismissed at will by the character.

BARRIER
The character casts a mystical, divine, or arcane protective barrier, or creates and calibrates a technological energy shield, on a single person.

Effect:
Using an Action, the character creates a barrier that covers a character (which can be the user) within 10 meters, shielding them. The barrier Condition absorbs the next source of Health damage before dissipating. If not depleted, this positive Condition remains until dismissed by the Technique user, the Scene ends, or until this Technique is used again.

BEWITCH
The character uses a hex, charm, or magical spell to bewitch a target into being friendly.

Effect:
Using an Action, the character afflicts another character with a bewitched Condition. The bewitched character considers the character a good friend, ally, and confidant but maintains their free will. The bewitched character can make a Skill Roll to end the Condition if they take Health damage or are asked to do something that conflicts with their personality/beliefs. The Condition ends instantly if the Technique user makes a hostile action towards the bewitched character, falls asleep/unconscious, is reduced to 0 Health, uses this Technique again, or actively chooses to end it. Characters affected by this Technique have vague, hazy memories of what occurred, are aware they were not themselves, and may remember who bewitched them.

BINDING
The character conjures forth a spell or prayer that forms a magical force in the shape of chains, tentacles, vines, crackling energy, or some other medium to lock down a target.

Effect:
Using an Action, the character afflicts another character up to 25 meters with an ensnared Condition. The ensnared character is incapable of moving, but may still take Actions normally. Removing the Condition requires an Action to use a Skill Roll to escape or the Technique user can choose to end it.

BLASTER
The character explodes in a blast of energy or explosive force that's either technological or supernatural in nature.

Effect:
Using an Action, the character blasts all adjacent characters and objects. It inflicts 1d6 Damage on those hit and knocks them back 3 meters.

BOON
The character casts a charm or boon on themselves or an ally, granting them luck and favor.

Effect:
Using an Action, the character grants a boon Condition to themselves or a perceivable character. The Condition can be expended on a Skill Roll to lower the Difficulty by 1.This Condition lasts until used, for a Scene, or until this Technique is used again.

BOUND
The character makes a mystical, super heroic, or monstrous giant leap.

Effect:
Using an Action, the character leaps into the air with an inhuman max height of 10 meters and max distance of 25 meters. It isn’t considered as part of their general movement during a Turn, and they always land safely, provided there are no hazards in the target location.

CLONE
With supernatural, technological, or mutant powers, the character forms a clone of themselves.

Effect:
Using an Action, the character manifests a clone of themselves. The clone is a temporary character that is the same in most ways as the character with the same Skills, Traits, and Techniques, but it only has a max of 1 Health. It lasts for the Scene, until the character dismisses the clone, this Technique is used again, or until the clone's Health is lowered to 0 which destroys it.

COPYCAT
Using supernatural, alien, or mystical powers, the character delves a target's mind and obtains their Techniques.

Effect:
Using an Action, the character gains a copycat Condition that grants access to all of a different character's Techniques that is within 10 meters. Some Techniques may not be usable due to physical or equipment-based limitations, but all valid ones can be used as if the Technique user knew them themselves. This Condition lasts for a Scene or until this Technique is used again on a different character.

CRY
Emitting a terrifying or unnatural cry, shout, or scream, the character freezes those close to them in place.

Effect:
Using an Action, the character affects all chosen characters within 3 meters with a cry Condition. Characters affected by the Condition lose their normal Action on their next Turn, though they still perform an Action as if using multiple actions. Characters who cannot perceive aurally aren't affected. The Condition ends at the end of afflicted characters' Turns.

CURE
The character casts a healing spell or does a healing ritual to restore others.

Effect:
Using an Action, the character restores 1d6 Health to themselves or another character within 10 meters.

DAZZLE
The characters summons a magical or mystical flash of light or colored sparkles.

Effect:
Using an Action, the character manifests a disorienting effect in a spot chosen within 25 meters, and affects all characters within 3 meters with a dazzled Condition. Characters with this Condition lose their normal Action on their next Turn, though they still perform an Action as if using multiple actions. Characters that cannot see or don't rely primarily on sight are immune to this Technique. The Condition ends at the end of afflicted characters' Turns.

DETONATE
The character commits a self-sacrifice to explode in explosive or mystical force.

Effect:
Using an Action, the character deals damage to everything within 3 meters. The explosion deals 1d12 Health damage to all characters and objects in range, and the user collapses, reduced to 0 Health. No Trait, Technique, Condition, or any other effect can prevent this character from going to 0 Health or suffering the usual effects at 0 Health when using this Technique, and no other Trait or Technique can restore their Health as an Interruption when going to 0 Health.

DIMENSIONAL GATE
The character conjures an arcane doorway.

Effect:
Using an Action, the character creates one dimensional gate adjacent to them that leads to a matching gate in a place that is known, visualized, or can be perceived within 25 meters. The portal can be sized up to 5 meters high and 5 meters wide. Stepping into the portal automatically transports the character to the other portal. Closing the portal can be done for no Action on the character's Turn, including the Turn it is activated. It can be done as an Interruption during any other Turn. If not closed, it remains active for the Scene or until this Technique is used again.

DOMINATION
The character uses a mental or supernatural power to take control of a target's mind temporarily.

Effect:
Used as an Action, the character inflicts a dominated Condition on a character they can perceive within 10 meters. The dominated character will obey any mental or verbal command the user gives on the user's Turn. If the Action they are ordered to do is something they are opposed to doing (hurting themselves, their friends, etc), they can immediately make a Skill Roll as an Interruption to regain control. If they fail, they must perform the Action. The Condition ends if resisted with a Skill Roll at the end of their Turn or when the Technique is used again. Characters affected by this Technique recall being dominated.

DRAGON BREATH
The character uses their deadly breath or a power that strikes out in a funnel or cone to strike multiple targets.

Effect:
Using an Action, all characters and objects in a 10 meter cone-shape (starting at the character) are struck for 1d6 Health damage as an Action.

ENCHANT
The character uses a quick spell or blessing to briefly and temporarily enchant a weapon or armor.

Effect:
Using an Action, a the character enchants an item within 10 meters. The enchantment reduces Difficulty by 1 to all Skill Rolls involving it. If it is a weapon, it also ignores any Difficulty increases or Health damage reduction from normal armor and shields. If it is armor, it can also resist magic/mental attacks as well as physical attacks armor would normally protect from. This lasts for the Scene, until this Technique is used again, or until dismissed.

ENERGIZE
The character imbues an object with kinetic, explosive, or mystical energy. It effectively becomes unstable and a grenade.

Effect:
Using an Action, the character turns an item into a grenade. By default, it has an effective range of 15 meters and does 1d10 Health damage to targets within 3 meters. Larger items might have a Difficulty penalty to use, but deal more damage or have a wider blast radius. Additional bonus effects based on the item, if any, are up to the Narrator. This effect fades after a Scene if the object is not used.

ENERGY BEAM
The character fires a blistering beam of energy from their eyes, hands or some other source.

Effect:
Using an Action, the character fires a beam that travels up to 10 meters. It has deals 1d6 Health damage and strikes and damages everything in the line of fire.

ENERGY BOMB
The character tosses, generates, or manifests a massive bomb of explosive energy.

Effect:
Using an Action, the character damages all characters and objects 3 meters within a point chosen up to 10 meters away. It inflicts 1d6 Health damage. Any targets are knocked back up to 3 meters.

ESSENCE DRAIN
The character uses spells or magic to steal the essence of a target to heal wounds.

Effect:
Using an Action, the character drains another character up to 10 meters away for 1d6 Health. The Technique user recovers 1 Health. This Technique may not work on certain characters (such as non-organic entities).

FALSE PERCEPTION
Bend the mind of a target or casts an illusory spell to force them to be unable to see stationary people and objects.

Effect:
Using an Action, the character selects another character plus any number of objects or characters (which can include themselves) that can be perceived in 10 meters. The target has a false perception Condition that makes the objects and characters are invisible to all senses unless the target makes physical contact with them, the subjects move/are moved, or they take any kind of Action. Finding one hidden item or character does not reveal the others. This Condition expires at the end of the Scene, when all characters and objects are revealed, when the Technique is used again, or when dismissed by the user.

FORCE SHIELD
The character activates a protective shield or barrier with tech, powers, or magic.

Effect:
Using an Action, the character gains a force shield Condition that grants immunity to most Health damage and negative Conditions. The character cannot use Interruptions or take any Actions while this Condition is active. The Condition ends at the start of the character's next Turn.

FORTUNE TELLING

The character is a soothsayer. They possess fortune telling expertise or have the ability to glimpse into the future.

Effect:
The character spends a few moments focusing, meditating, or reading tarot cards to gain glimpses into possible futures of specific actions the character wants to know more about. The exact effect of this is up to the Narrator, but should provide helpful information. Primarily, this would take the form of cryptic and non-absolute, hints (going down this path is dangerous, this person is not what they seem, etc). This may not work if used too many times in a short time frame.

GRAPPLING LIMB

The characters uses a tentacle, long arm, or other appendage to reach a long distance and grapple a target.

Effect:
Using an Action, the character strikes another character or object up to 10 meters away. If successful, the targeted character is inflicted with a grappled Condition and cannot move. The character may freely move the grappled character around within the 10 meter distance as an Interruption on their Turn. The Condition ends with a successful Action and Skill Roll by the grappled character, or the Technique user willingly releasing them.

HEX

The character invokes a curse, hex, or bane to harm an enemy.

Effect:
Using an Action, a single perceivable character is inflicted with a hex Condition and suffers a Critical Failure the next time they fail a Skill Roll. This Condition lasts until a Skill Roll is failed, this Technique is used again, or the Scene ends.

HIDDEN FORM

The character releases a powerful, temporary hidden form, cursed transformation, or mechanical reformation.

Effect:
Using an Interruption, the character changes and obtains a transformed Condition. When entering the new form, the character changes their visual appearance. The new form will have advantages and disadvantages, potentially granting increased Difficulty for certain activities and lowered Difficulty for others. For example, a strong monstrous form might have difficulty lowered for feats of strength, but would scare or terrify others. A robotic transformation from humanoid to a vehicle could allow for rapid movement at the cost of not being able to interact with objects or use certain equipment. These parameters should be outlined when taking this Technique. This Condition is permanent until the character changes back. This Technique can only be used once per Round.

ILLUMINATION

The character casts a spell to change the light present in the area by filling it with unnatural brightness or darkness.

Effect:
Using an Action, the character targets an object or point in space, and it affects an area 10 meters around it. The area is either fully illuminated as bright as day or shrouded in absolute darkness. For light, nothing can dim or subdue it. For darkness, nothing can be seen in these areas no matter the vision-spectrum, although other senses work fine. This effect lasts for a Scene, until this Technique is used again, or until dismissed by the user.

ILLUSION
The character uses magic to create a complex illusory image that appears real.

Effect:
Using an Action, the character creates an elaborate illusion within 30 meters and targets other characters that they can perceive. The targeted characters are afflicted with an illusion Condition that makes them see the illusion as completely real. For those unaffected, they see it as a false creation. If something occurs to bring someones attention to it being fake occurs, such as another character telling them it is fake, the afflicted character can make a Skill Roll to see it as an illusion. If they succeed, the Condition is removed and they also see it as false, if they fail, it still seems real to them at least as far as their senses are concerned. If interacted with, it will react appropriately or seem to evade to maintain the illusion that it is made of solid matter. This apparition lasts for a Scene, until another illusion is created, or until dismissed. The Condition ends when the illusion is gone or seen for what it is.

IMMORTALITY
The character posses a spark of divine or infernal immortality or an emergency repair system. In either case, they can return from oblivion.

Effect:
Using an Interruption when suffering additional Health loss at 0 Health or killed outright, the character remains alive and restores 1 Health. This cannot be used if the character is missing organs or body parts (such as a head) that are necessary to live, and will not restore missing body parts. If they would be killed instantly again (ex: if they are submerged in lava) this Technique cannot function. This can only be attempted once per death, and if it the Skill Roll fails, the character is dead as per normal.

INCORPOREALITY
The character possesses the ability to become incorporeal or use phase shifting powers.

Effect:
Using an Interruption on their Turn, the character gains an incorporeal Condition and and go through solid matter, including walls, people, and hazards. The Condition ends at the end of their Turn or at will.

INTERCESSION
The character invokes a prayer or word of protection to shield an ally.

Effect:
Using an Interruption when another character within 15 meters is suffering an attack or a hazard, the character nullifies Health damage to that character. If the damage source is a Technique, the other effects may still apply. This can be used once per Round.

INVISIBILITY
The character uses a spell or power to make a character invisible.

Effect:
Using an Action, the character or a perceivable character within 10 meters gains an invisibility Condition. The character is made invisible to all types of vision but can still be heard, smelt, and their environmental interactions can be witnessed. Interacting with invisible characters increases Difficulty by 1 unless the character doesn't use vision. If an invisible character successfully hides and does nothing to give away their position, their location is completely undetectable and they must actively found. This invisible Condition ends at will by the user, by using this Technique again, or at the end of the Scene.

LEVITATION
The character casts a spell to levitate and fly.

Effect:
Using an Action, the character or a perceivable character within 10 meters gains the ability to fly and levitate. This levitation Condition lasts for a Scene, until this Technique is used again, or until dismissed by the user.

LIFE DRAIN
The character steals, transfers, or drains the life of a target by touching them (or biting them, as vampire) with powers or mysticism.

Effect:
Using an Action, the character inflicts 1d6 Health damage an adjacent character. The Technique user recovers Health equal to the Health lost. This Technique may not work on certain characters (such as non-organic entities).

LIFE LINK
The character touches another willing character and swaps life and power with them.

Effect:
With an Action, the character touches an adjacent willing character. The user can transfer Health and most Conditions between each other. This cannot exceed normal maximums for Health. There is no limit to what transfers or how these values are balanced, but there is no gain or loss of numerical value or of existing effects during this process.

MAGIC WEAPON
The character summons an arcane or divine weapon.

Effect:
Using an Interruption, the character forms a magical weapon. It can be any weapon desired, and uses the normal statistics of that weapon. The Condition/weapon remains until the character frees their grip on it. Being disarmed also causes it to vanish and ends the Condition.

MARTYR
The character performs a ritual or religious rite to take the harm of an ally.

Effect:
As an Interruption, the character takes all Health damage a different, willing character they can perceive receives. The wounds that would appear on them instead appear on the user instantly. This applies to Health loss and injuries that cause Conditions. The Condition lasts for a Scene or until ended voluntarily by the user at any time.

MESMERIZE
With alien or supernatural powers, the character temporarily mesmerizes a target, preventing them from acting.

Effect:
Using an Action, a perceivable character within 10 meters becomes unable to do anything during on their Turn. The Condition ends if Health loss is incurred, if the character is shaken awake with an Action, the Scene ends, or the user wills it.

MIMIC
The character uses alien, mystical, or bizarre powers to mimic a previous Technique done in this Scene.

Effect:
Using an action, the character enacts any valid Technique already used during this Scene. The user must have been present when the Technique was performed. The Technique has to be something the user is capable of doing due to equipment and biological limitations, but requires no training or physical or mental thresholds. The Technique, when executed, requires the normal Skill Rolls (after a successful, separate Skill Roll to enact Mimic).

MIND READER
The character uses mutant, technological, magical, or alien powers to scan a target's mind.

Effect:
Using an Action, the user can learn the current thoughts of any desired character. This includes their thoughts on the situation, characters present, and potentially more important information the target might be currently thinking about.

MUDDLE
The character uses mental or magical powers to confuse a target.

Effect:
Using an Action, the character inflicts a muddled Condition on another character within 10 meters. At the start of each Turn, 1d6 is rolled to determine what the character can do (the Narrator determines the specifics of the actions). Positive actions benefit the afflicted character, negative actions are detrimental, and neutral actions can be either silly, strange, or just ultimately not impactful. The Condition ends when rolled on the 1d6 or when the Scene ends.

- 1: Act normally
- 2: Random positive action
- 3: Random negative action
- 4: Random neutral action
- 5: Do nothing
- 6: Condition ends

MYSTIC WALL
The character uses magical or special powers to create a wall.

Effect:
Using an Action, the character generates a wall up to 15 meters long, 15 meters high, and 3 meters wide. It has 10 Health. Optionally, it can curve to encircle an area. It can be translucent, transparent, or opaque, and can have any motif or design. If a character is in the direct path of the wall, the character being pushed by this Technique can pick which way they are pushed. The wall itself can be climbed (though it may not be passable if it touches the ceiling) and is destroyed when reduced to 0 Health. If not destroyed, the wall vanishes at the end of the Scene, when a new wall is created, or when dismissed.

NIGHTMARES
The character inflicts horrific nightmares on a target, putting them into an uncomfortable, deadly stupor.

Effect:
Using an Action, the character inflicts a nightmare Condition on another character within 10 meters. The target falls into a nightmarish torpor and is unable to do anything on their Turn except use an Action to attempt to wake up. At the end of their Turn, they take 1 Health damage. This Condition will end if they receive any Health damage from any other source than this Technique or a character uses an Action to wake them up. Characters that can't fall unconscious or sleep are immune to this Technique.

OBFUSCATE
The character summons a concealing cloud of smoke, fog, shadows, or steam.

Effect:
Using an Action, the character obscures an area of up to 10 meters in all directions from a target point. This conceals anything in it nearly completely from visual detection and will increase Difficulty by 1 to target characters inside. Characters in the obscured area can see characters outside it clearly enough to not incur a Difficulty penalty. This lasts until the end of the Scene, this Technique is used again, or until dismissed.

PARALYZE
The character stuns a target with spells, powers, or rituals, limiting movement.

Effect:
Using an Action, the character inflicts a paralyzed Condition on another character up to 10 meters away. The targeted character is rendered immobile and can attempt to free themselves once per Turn as their only physical Action with a successful Skill Roll. The Condition ends when resisted or when the Scene ends.

POLYMORPH
The character morphs a target or creature with a spell.

Effect:
Using an Action, the character or another perceivable character within 15 meters turns obtains a polymorph Condition that turns them into any type of creature. The target gets all natural physical statistics as well as any limitations, bonuses, weaknesses, and strengths of the creature turned into, but retain their mental faculties (though some Traits/Techniques might be unusable). Unwilling characters can end the Condition with a successful Skill Roll, either by using an Action or when taking Health damage. The Condition ends when the polymorphed character resists it, the Scene ends, or the user wills it.

PORTAL
The character conjures a massive portal for magical transportation.

Effect:
The character takes 10 minutes to create one portal adjacent to their position that leads to another that appears in any place that is personally known up to 1,000 meters away. The portal can be up to 10 meters high and 10 meters wide. Stepping into the portal automatically transports the character to the other portal. Closing the portal can be done at will anytime. If not closed, it remains for the Scene or until another portal is opened.

POSSESS
Using supernatural or ghostly powers, the character enters and controls an entity.

Effect:
Using an Action, the character's self and form are transferred to an adjacent character's body giving them a possessed Condition. The possessing character has access to the host's physical capabilities and equipment, but not any Skills or Techniques. The host is still the one who takes Health damage, but the possessing character has complete control. If the possessing character attempts a strongly opposed action such as attacking an ally of the host, the host character gets a Skill Roll as an Interruption to end the Condition. The host's only available Action on their Turn is to try to end the Condition by making a Skill Roll. The Condition ends after host ejects them, if the host drops to 0 Health, or if the host is knocked unconscious. After successful ejection from the host, the possessor cannot re-posses that character again this Scene.

POWERED STRIKE
The character charges up a powerful super powered strike.

Effect:
Using an Action, the character targets another adjacent character with an unarmed attack or a close-combat weapon. If successful, the targeted character suffers normal Health damage and can be knocked/thrown/blasted up to 3 meters upwards and 3 meters in any other direction.

PROTECTIVE RITE
The character enacts a ritual, ceremony, or rite that grants protection against evil and supernatural threats.

Effect:
Using an Action, the character or another perceivable character within 15 meters is cured of Conditions that involve being possessed, controlled, or brainwashed by supernatural entities or forces. The character also becomes immune to any future Conditions of the type cured for the remainder of the Scene.

PURIFICATION
The character uses a ritual or blessing to grant immunity to toxins and disease.

Effect:
Using an Action, the character and all desired characters within 10 meters are cured of all poison and disease Conditions. Conditions removed this way cannot be reapplied this Scene.

RADIANCE
The character emits a divine or mystical aura that inspires, soothes, and bolsters allies.

Effect:
Using an Action, the character and all desired characters within 10 meters are cured of all mental-based Conditions such as fear, manipulation, charm, and psychic effects. Conditions removed this way cannot be reapplied this Scene.

REANIMATION
The character uses magic or eldritch powers to raise up undead abominations.

Effect:
Using an Action, the character brings a corpse or skeletal remains to existence making it a temporary character with a reanimated Condition. It retains little of its former self if anything, and obeys simple commands. It will normally have 1 Health, have no access to Skills or Techniques, and only move half as fast as other characters. If used on certain special or unique individuals, they may retain more of their former selves and powers superseding the above basic Characteristics. Created creatures last until destroyed or the character willingly ends the Condition on the corpse.

REGENERATE
The character restores their own health rapidly, due to supernatural effects like that of a werewolf, an android's auto-repair system, or technology such as nanobots.

Effect:
Using an Interruption when taking Health damage, the character restores 1d4 Health. This can only be used once per Round.

REJUVENATION
The character performs a blessing or ritual to purify an afflicted individual.

Effect:
Using an Action, the character cures all negative Conditions for themselves or an adjacent character.

RESURRECTION
The character revives a recently dead character with forbidden rituals or divine powers.

Effect:
Using the Action, the character revives a dead character within 15 meters, returning them to life with 1 Health. The target character must have died fairly recently (determined by the Setting and Narrator) and must have important portions like the head at least present and in their proper place with mortal wounds being healed (though fully removed parts are not regenerated).

SALVATION
The character beeches aid from a divine entity or supernatural force.

Effect:
Using an Action or an Interruption when taking Health damage, the character summons an entity nearby. The exact nature of the summons is up to Narrator discretion. Their powers and abilities may vary, and they act on their own accord. The summoned character will not obey commands, but they will assist the user to the best of their ability. They will vanish, retreat, or be destroyed/slain at 0 Health. They will vanish after the current danger is passed or at longest, the end of a Scene, returning to where they came from. This Technique cannot be used again if a summoned character is already present or if already used during a Scene.

SCRY
The character uses mystical or magical powers to perceive another person's experiences.

Effect:
Using an Action, the character can target any other known character, regardless of their current location. The user can perceive what they perceive, and also has an idea of their state of mind and general health and well-being. This fails if the Skill Roll succeeds but the targeted character is no longer alive or if shielded or protected in some manner. This scry Condition lasts until ended or for the Scene, but the character using it cannot perceive anything else in their vicinity while using it.

SHAPESHIFT
The character molds their form into another creature or person.

Effect:
Using an Action, the character can turn into any known creature and gain the physical abilities and powers of the creature. They retain their own mental powers. The effect is permanent until the user chooses to use this Technique again or reverts back to their normal form.

SUMMON
The character summons creatures from another realm or creatures formed from magic to assist.

Effect:
Using an Action, the character summons or creates a humanoid, monster, or animal that appears nearby. They have the normal capabilities of a character of their type and will obey the user completely (no Action required during Encounters). They vanish or are slain/destroyed at 0 Health. They vanish at the end of the Scene or when dismissed, returning to their original location if they were a real character or dissipating if they were fabrications. This Technique cannot be used again if a summoned character is still present.

TELEPORT
The character transports a short distance instantly using tech or powers.

Effect:
Using an Interruption, the character teleports to a nearby location within 30 meters that they can perceive or know exists. This can only be used once per Round.

TIME SHIFT
The character speeds up or slows down nearby individuals with magic or temporal powers.

Effect:
Using as an Interruption, the character or a perceivable character may immediately take a single Action. This can be used once per Round.

TRANSMUTE
The character changes the molecular structure of objects with a spell or ritual.

Effect:
Using an Action, the character changes a touched target non-living object or material into something else using the base properties inherent in the matter. For example, they could change a branch into a wooden hammer, a bunch of sand into a glass window, or a tub of water into ice or steam. This change is permanent, but can simply be reversed by using this Technique again.

TREMOR
The character creates a localized earthquake with magical, superhero, or mystical powers.

Effect:
Using an Action, the character inflicts a knocked down Condition on all desired creatures surrounding the user within 10 meters. The Condition prevents the character from moving until they spend an Action to remove it. The user can also shift the terrain as they wish, creating up to 3 meter high pillars or 3 meter drop pits.

VENOM
The character possesses a poisoned, diseased, draining, or otherwise malignant bite, scratch, spit, or claw.

Effect:
Using an Action, the character deals 1d4 Health damage and inflicts a poisoned Condition. The Condition increases all Difficulties by 1 until removed. Characters that cannot be poisoned are immune to this Technique.

WASTING
The character invokes a curse or mystical spell to inflict a wasting disease on a target.

Effect:
Using an Action, the character inflicts a disease Condition on another character up to 30 meters away. The Condition prevents recovery of Health until removed.

WORSHIP SONG
The character invokes a prayer, a chant, or sacred song.

Effect:
Using an Action, the character and any desired characters within 15 meters that can perceive them are granted a worship song Condition. At the end of any character's Turn that has this positive Condition, they restore 1 Health. In an Encounter, the performance counts as the character's Action during their Turn, but multiple Actions can still be attempted as per normal. This lasts for a Scene, until they cannot perceive the using character, or until the worship song Condition is ended by the character.

CHAPTER FIVE

Items

ITEMS & EQUIPMENT

ITEMS OVERVIEW

What is a lumberjack without a saw, a street racer without a car, a knight without a blade, a surgeon without a scalpel? Items are essential for all characters, and some characters tend to stock up on a lot to handle many different situations.

Certain types of items may not be available in certain Settings. The Narrator should provide guidelines to Players with any necessary information when they are selecting equipment for their starting characters.

USING ITEMS

The primary function is to make certain Skill Rolls possible or easier. While someone can persuade someone without a tool, fixing a broken chair is something else. Items can also sometimes be used to damage Health like weapons, restore Health like medicine, mimic Techniques, and more.

There are no special requirements to ready or use an item on someone's person. It's assumed a character can swap hands, pull out tools from a belt, sheath/draw weapons at easy-to-reach locations, and otherwise perform basic object interactions as part of using an object. This includes during Encounters.

ITEM ENCUMBRANCE

The size and weight of items can be an important factor to consider in resource-heavy games. When characters carry more equipment, they have access to more problem solving utilities and better weaponry. If there is no trade-off, Players may run around with the abilities of a hardware store and a small army. On the other hand, tracking every pound of equipment is a little tedious.

Rather than track everything individually, the character is assumed to be able to carry a realistic amount of equipment. Carrying a bag and a bunch of gear? Perfectly fine. Carrying around a bed or multiple appliances? That's extremely taxing if not impossible. Exceeding normal weight limits will impose increased Difficulties for all physical tasks at Narrator discretion.

Storage is important as well – sheaths and holsters can hold weapons, but if a character is carrying camping survival gear they will need a backpack or duffel bag. If a character is carrying enough gear and supplies to go camping, they will look like that to Narrator characters. This may have Story-involved results – trying to go to a fancy party with a tent, a shovel, a lantern, and a month's worth of canned food is going to cause a reaction.

Ultimately, it should be known what characters are carrying and where, but the exact weight and dimensions are less important. The Narrator has final say in item weight and dimension in regards to carrying capacity.

Example
Fox is packing up to escape the zombie horde outside. He's examining their safe house to determine what he can safely take and remain mobile.

He's currently carrying a hatchet, his wallet, his car keys, and a canteen. The hatchet hanging from his belt and the full, larger canteen on the opposite side are smallish items. His keys and wallet are so light they are basically weightless, and he can easily fit them in his pockets.

The safe house has a couple of shotguns and rifles. While Fox could carry a couple in theory, he only needs one. He selects a rifle and slings the strap over his shoulder. He also finds a bullet-proof vest, which isn't light either. Those are two moderate sized items, but it's reasonable to assume Fox can wear an armored vest and carry a rifle. It won't be light, but he certainly won't be struggling to move.

There is a plethora of ammunition in the safe house, luckily. Ammunition is exceptionally light, but Fox currently only has his pockets right now. If he wants to take a large amount, he needs something to carry it with unless he wants bullets spilling out of his pockets.

Thankfully, Fox does spy a backpack. He'll take that as well, the backpack itself not being more than a small item. With that container, he can stuff boxes of bullets in his backpack. He'll also take protein bars and toss a large number of them in as well. These all light items, and he has the space, so he loads up.

Fox decides to pack a first-aid kit as well, another small item. He decides to stop there, in case he finds more items he wants to pick up. Realistically speaking, what Fox is carrying is feasible for most adult humans.

Fox is now geared up and ready to go. He has an array of

equipment and consumables at his disposal, and he left some room to pick up some new items. He pushes the back door open and leaves, attempting to escape the zombies.

SIZE & CONCEALMENT

The virtue of some items are not their utility or potency, but their ability be concealed. This is important for taking items where they aren't supposed to be. Smaller items are able to be concealed easily with just pockets, and larger items may require a coat or bag.

Small items like lockpicks, pocket knives, keys, and similar items can go undetected during brief manual searches if hidden. Moderate-sized items like submachine guns, larger books, or laptops might never pass a proper search, but might pass a cursory visual inspection with a long coat or cloak covering them. Larger items like pickaxes, guitars, and rifles, however, are likely unable to be hidden.

ITEM RANGE

Items like radios, lights, and weapons, have a range, determining how far their usefulness extends. Effective range is approximate, and may change depending on the situation such as location, weather, and other interference at the Narrator's discretion.

Items can usually be used past their effective range, albeit unreliably or with difficulty. If using an item passed it's effective range is deemed possible but difficult, using it in a Skill Roll increases the Difficulty by 1.

LIMITED ITEMS

Certain items require a power source or have limited charges or duration, such as flashlights, radios, cellphones, or stun guns. However, they last quite a while and are not easily tracked – and it is assumed rechargeable items are charged between Scenes.

A good way for the Narrator to utilize Critical Failures is to have batteries fail or fuel run out. This leads characters who are prepared with replacement batteries to be ready to go again right away, or might lead to a side objective in a Story to find a way forward without important tools.

Items that have a more specific number of uses, though, should be recorded and kept track of. Those particular items could include things like potions or grenades.

Example
Winston carries a flashlight around that he uses often exploring crypts and underground passages for his research. Normally, this is fine, and it is a high quality flashlight.

However, when investigating a recently uncovered tomb in ruins near Rio de Janeiro, a door slides shut behind him, leaving him enclosed in darkness. Taking out his trusty flashlight, he scans the room, and attempts to find an exit. The Narrator has him make a Skill Roll to find his way out, and Winston gets a Critical Failure.

The Narrator states that as he's looking, Winston's flashlight flickers, and suddenly gives out. It's dead, and Winston is cloaked in darkness again, stuck in a tomb.

Thankfully, Winston bought batteries and reloads his flashlight after digging them out of his pack. If Winston did not have batteries though, he would be in quite the situation and need to compensate by perhaps finding an old torch to light.

AMMUNITION

Some items have ammunition, most notably weapons. Different items require specific kinds of ammunition relevant to the weapon: types of bullets for guns, arrows for bows, etc. Items that require ammunition cannot be used if there isn't any available.

Characters that use a ranged weapon and have a supply of ammunition are assumed to have extra magazines or arrows in the quiver to not normally worry about ammunition. They may still run out on Critical Failures or if

the ammunition is removed or stolen from them.

When ammunition is limited, using an item that requires ammunition uses 1 “charge” of ammunition. That may be any abstracted amount, but is enough for one Skill Roll – it should be one shot or more. It also includes whatever is needed for the weapon to function – magazines, gunpowder, wadding, cartridge, energy cell, or just a bolt or arrow.

In addition, the type of ammunition should be noted. Each item uses different types of ammo, though how granular that is depends on the Setting, Story, and how everyone playing wishes to handle it. When a weapon that requires ammunition is out, it is unusable until more is acquired.

Reloading an item is considered part of using it in most cases. Putting a spear in the harpoon gun, loading a new magazine into a handgun, those are not separate Actions in an Encounter. There may be exceptions at Narrator discretion with unique items or heavy weaponry like artillery where it may cost an Action to fully reload.

ITEM TYPES

SUPPLIES

Supplies and other items are consumable resources such as travel rations, batteries, crafting supplies, alcohol, bandages, and more. While these items are generally expended on use, a single item may last a long time, such as a battery or torch.

Some supplies can be used to refresh tool kits or other items when they run dry. It can be useful to bring backup batteries, oil flasks, or other items because of this.

TOOLS

Tools can be used for a variety of professions and intents. A surgeon's tools can be used to perform medical procedures and cure Conditions, carpenter's tools can be used for woodworking, blacksmithing tools can be used to forge items from metal, and a sewing kit can be used to make or tailor clothes.

In addition to the permanent tools, kits and sets of tools also usually have limited supplies. A sewing kit has thread, a toolbox has nails and screws, etc. This means on a Critical Failure, the materials may run out, and need to be replenished at the Narrator's discretion.

GEAR

Special equipment and gear can be used to deal with a variety of situations: gas masks to combat poisons, hazmat suits to fight radiation, space suits to fight the perils of space. These items grant a specific in-game benefit to deal with a situation, but some items like this are inherently cumbersome.

The Narrator may impose a Skill Roll Difficulty increase of 1 depending in the item and situation as they see fit. Examples include trying to spot someone sneaking around while wearing a gas mask as it can hinder sight, or dodging a falling boulder while wearing a clunky space suit. Traits, as always, can mitigate these effects.

WEAPONS

Weapons will come into play in a variety of Stories. While the base Health loss of punching, kicking, and small thrown objects are 1d4, most weapons are more deadly and will usually do 1d6 Health damage. Extremely heavy, powerful, or dangerous weapons may damage Health by 1d8 instead, but will incur an increased Difficulty by 1 to use.

Melee or close-combat weapons such as swords, cudgels, and daggers can only strike nearby characters. Ranged weapons such as guns, slingshots, or bows can help put distance in a fight, but most require ammunition. Thrown weapons can also be used at range, but a thrown weapon must be retrieved to be used again.

While anyone can pick and use a weapon, being exceptionally good requires Traits, Techniques, and Skills. Unlike in some TTRPGs, characters in *The Harbingers Roleplaying Game* are not assumed automatically to be combatants, and must train as such to gain those benefits.

ARMOR

Armor can be used to reduce incoming Health damage, but in reality can be quite cumbersome and heavy. Without proper training, donning armor or wielding a shield can increase Difficulty by 1 to harm the character. Generally, armor and a shield can be stacked, but the penalties stack as well.

However, in turn, the character wearing the armor will suffer a Difficulty increase of 1 to Skill Rolls the armor would impede, such as swimming, hiding, sneaking, and more. Traits can be used for characters that specialize in armor to remove these penalties.

VEHICLES

Depending on the Story, the characters may start with a vehicles or mounts at Narrator discretion. Purchasing these sorts of things can be pricey in any Setting, as transportation is often expensive. Some vehicles require fuel, and may need to be replenished periodically.

Examples could range from skateboards, to cars, to horses, to carriages, to biplanes, to ships, or even armored vehicles and combat vehicles in war Stories such as tanks or fighter jets. Operating a vehicle during an Encounter will usually take the character's Action, even if no Skill Roll is made.

IMPROVISED ITEMS

Sometimes a character will resort to thrown chairs, smashing someone with the butt of a crossbow, or picking

a lock with a hairpin. Improvised items can provide an edge as tools and weapons when the real thing isn't available.

Regardless of the details, improvised items may cause a Difficulty penalty increase. They may also be more likely to break rather than just be damaged on a Critical Failure at the Narrator's discretion.

Example
Luciana is in a bar brawl in a saloon, facing off against three bounty hunters. She, like the other patrons, had to check her revolver and cavalry sword at the door before being allowed in.

Unable to get it now, she has to improvise. She could also punch, and while not a stranger to haymakers, she is no martial artist or boxer and would be better served by using her surroundings. While having no Trait to improve her improvised weapon usage, it's still an upgrade to fists.

The Narrator tells Luciana on her Turn that she spies two vodka bottles on the table near her and a pick axe mounted on the wall. She picks up one bottle, hurling it and using her Action and her marksmanship Skill to smack one of the hunters out of reach on the balcony above. The Narrator treats it as a small thrown item, meaning the Health damage is 1d4. However, since it is improvised, unlike a throwing knife, it'll break. Luciana makes her attack Skill Roll. She hits, the bottle slamming into the hunter's head, shattering, dealing 1d4 Health damage. This hits about as hard as her fist, but throwing it means it has range to strike a character she can't reach unarmed.

Luciana then reaches for the pick axe, and readies it. The Narrator informs her it's unwieldy and increases Difficulty by 1 to Difficulty 7, but will do 1d8 Health damage. Given its state, it will likely break soon too.

With her bare fists, Luciana would has a slightly better chance to hit as she would be rolling against Difficulty 6, but would deal less Health damage with only a 1d4. She was able to make a ranged attack with the improvised bottle, and use the pick axe to get a big upgrade to whittling away Health.

SPECIAL ITEMS

For some campaigns, Narrators will want to create items that are just plain better or more powerful. This could include magical items, superior crafted items with a massive time and skill investment, or technological creations/experiments. Generally special equipment is equipment that has bonuses that exceed normal gear, or even unique functions.

For example, a magical, master-crafted, or technologically enhanced sword may lower Difficulty by 1 when attacking with it, or increase the die to deal Health damage. That particular sword would be better than any sword of its type, and as a special item, would be harder to destroy.

Certain magical or special technological items could also mimic Techniques or have special passive effects like Traits. While consumable ones can be quite powerful and easier to obtain, permanent ones that just have multiple uses or some other restriction should be rarer.

If the Setting has magical or experimental equipment that could theoretically be for sale, it is likely still not cheap. Since it should cost significant time/resource investment, and/or special training to create permanent magical items, it is unlikely they would be sold except for high prices. If they are common enough (for example, in a high fantasy world), permanent magical items should cost between 10x and 100x the normal price, depending on the level of bonus.

Example
Cendara the warlord, Ikumi the blade master, and Geoffery the alchemist have found a trove of treasure after defeating a dragon. Tired, but all alive, they survey their rewards. Geoffery is skilled in analysis and minor magic, so he identifies the items properties.

Cendara finds an enchanted war hammer covered in blood-red mystic runes. Geoffery informs her that this hammer is quite powerful, dealing +1 Health damage to all blows and allowing the user to heal 50% of the Health lost. This war hammer is better than Cendara's current one, which is just a regular one. She throws the old one away without a second thought.

Ikumi finds a fine blade sheathed in a platinum-etched scabbard line with an artful design of a wolf. Geoffery states the weapon is not magical, but it is of such fine make, it is inherently better than any sword she could buy in a store for a normal price. It lowers the Difficulty of attacks with it by 1, and deals 1d8 Health damage instead of 1d6. Ikumi attaches the scabbard to her belt next to her current sword, pleased with the upgrade.

For Geoffery himself, he finds an engineered technological marvel of gnomish design: a fire wave glove. The glove

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can be used to shoot a spray of fire at all characters in a cone of up to 3 meters away from Geoffery, dealing 1d6 Health damage. This could prove useful to Geoffery in case he's cornered, as he normally stays away from the front-line, lobbing potion grenades.

This array of technological, enchanted, and finely-crafted items has given the group a marked improvement over their old equipment. They'll be even more prepared for the next challenge, dragon or no.

ITEM EXAMPLES

With any number of Setting and Stories, listing all items would not be possible. Example items and effects/usage are provided in this book to assist Narrators and to use as templates for other items.

Chapter 5 - Items

ITEMS		
Ammunition	Hygiene	Stationery
Ammunition, Supply	Ignition	Survival
Animal	Lighting, Consumable	Technology
Animal, Mount	Lighting, Permanent	Thrown
Armor, Body	Literature	Thrown, Capture
Armor, Shield	Media	Thrown, Heavy
Bag	Medical	Tools, Art
Chemicals	Medical, Supply	Tools, Artisan
Climbing	Melee	Tools, Burglary
Clothes	Melee, Heavy	Tools, Cooking
Communication	Melee, Reach	Tools, Custodial
Cosmetics	Melee, Stun	Tools, Maintenance
Drugs	Music	Tools, Medical
Entertainment	Provisions	Tools, Writing
Fuel	Provisions, Supply	Vehicle, Animal
Gear, Parachute	Ranged	Vehicle, Flying
Gear, Protective	Ranged, Heavy	Vehicle, Land
Gear, Respirator	Ranged, Hinder	Vehicle, Manual
Gear, Vision	Ranged, Injector	Vehicle, Space
Grenade, Chemical	Ranged, Launcher	Vehicle, Water
Grenade, Explosive	Ranged, Long	
Grenade, Poison	Ranged, Stun	
Grenade, Smoke	Recording	
Grenade, Stun	Restraints	

ITEM LIST

AMMUNITION
Ammunition such as an arrow, bolt, or bullet.

Use:
Ammunition that is used in specific types of ranged weapons. It is consumed on use.

AMMUNITION, SUPPLY
An ammo bag, belt lined with magazines, bandoleer, bolt case, quiver, or other supply of ammunition.

Use:
A supply of ammunition that is used in specific types of ranged weapons. It is not consumed on normal usage.

ANIMAL
Rats, cats, dogs, dire wolves, alien beasts, or other animals that can serve as friends, companions, workers, or all of the above.

Use:
Animals are characters with their own personalities, and also have their own Skills, Traits, and Techniques. Animals sold as pets or workers tend to be docile or even friendly.

ANIMAL, MOUNT
Horses, dogs, unicorns, wyverns, alien creatures, or other animals trained to be ridden, usually by humanoids.

Use:
Animals are characters with their own personalities, and also have their own Skills, Traits, and Techniques. Animals sold as mounts are usually docile or even friendly, and are used to and usually accepting of riders.

ARMOR, BODY
Armor worn for protection such as medieval mail, a bullet proof vest, or futuristic combat armor.

Use:
Armor is cumbersome and may increase the Difficulty of some Skill Rolls by 1. Worn armor increases the Difficulty to hit the character by 1 if the armor would help protect them.

ARMOR, SHIELD
Shields including knightly kite shields, modern anti-ballistic shields, and futuristic energy proof shields, as well as parrying tools like swordbreakers and war fans.

Use:
Shields are cumbersome and may increase the Difficulty of some Skill Rolls by 1. Readied shields increases the Difficulty to hit the character by 1 if the shield would help protect them.

BAG
Bags include duffel bags, handbags, messenger's bags, briefcases, backpacks, luggage, or any other similar container.

Use:
Bags are used to organize and carry large amounts of items.

CHEMICALS
Chemicals such as cleaners, acids, lab compounds, food additives, and similar concoctions.

Use:
Chemicals can have a variety of uses depending on the type. Dangerous or toxic chemicals can deal Health damage if used as an improvised weapon.

CLIMBING
Climbing equipment including pitons, carabiners, rope, grappling guns, and grappling hooks.

Use:
Climbing equipment is used to ascend to or cross locations that are impossible or difficult to reach normally.

CLOTHES
Clothes such as suits, tunics, sweatshirts, jewelry, skirts, dresses, vests, jackets, sneakers, boots, belts, and more.

Use:
Clothing can be used for warmth, fashion, or as disguises.

COMMUNICATION
Communication devices including radios, cellphones, futuristic comm devices, or even magical devices that serve a similar function.

Use:
Phones and radios are used to speak with other characters remotely.

COSMETICS
Cosmetics include makeup kits and disguise kits full of items like brushes, sponges, and other makeup items.

Use:
Cosmetics are used for entertainment, altering appearance, or disguises.

DRUGS
Drugs such as narcotics, hallucinogens, or other mind-altering or recreational substances.

Use:
Drugs have a variety of effects, with recreational drugs usually causing euphoria or aiding relaxation. Consumed on use.

ENTERTAINMENT
Entertainment includes toys and games of all sorts such as dolls, cards, video games, board games, and balls.

Use:
Toys and games are used for entertainment, relaxation, or distraction.

FUEL
Fuels, such as gasoline, oil, or batteries, are used to power certain devices including vehicles and other devices.

Use:
Fuel needs to be replaced in devices that run on it and have expired. It is consumed on use.

GEAR, PARACHUTE
Parachutes or other items like anti-gravity boots or repulsor device that can help a person land safely when falling.

Use:
This gear is often bulky and may inflict a Difficulty penalty of 1 in appropriate Skill Rolls. While wearing it, the character can fall from long distances safely.

GEAR, PROTECTIVE
Protective gear or suits worn to deal with harsh or deadly environments such as bunker gear, hazmat suits, space suits, and diving suits.

Use:
This gear is often bulky and hinders the senses, and may inflict a Difficulty penalty of 1 in appropriate Skill Rolls. While wearing it, the character is protected from the hostile environments it is build to resist against.

GEAR, RESPIRATOR
Gear worn to filter toxins or provide oxygen such as gas masks, rebreathers, and scuba gear.

Use:
This gear is often bulky and hinders the senses, and may inflict a Difficulty penalty of 1 in appropriate Skill Rolls. While wearing it, the character can breath in hazardous environments the device is build for.

GEAR, VISION
Special goggles and masks such as night vision goggles and thermal vision headgear.

Use:
This gear is often bulky and hinders the senses, and may inflict a Difficulty penalty of 1 in appropriate Skill Rolls. While wearing it, the character can see in darkness, though bright lights can ruin night vision and heat signatures from thermal vision are not very detailed.

GRENADE, CHEMICAL
Chemical gas grenades include tear gas grenades or similar less-than-lethal grenades that disperses disabling gas that functions as a lachrymator agent.

Use:
This grenade has an effective range of 15 meters when thrown and disperses gas 5 meters around from the target. Characters that are exposed to the gas or end their Turn in it must make a Skill Roll or gain a hindered Condition that increases all Difficulties by 1. Leaving the gas removes the Condition at the end of the character's Turn. The gas remains for 5 Rounds. This weapon is expended upon use.

GRENADE, EXPLOSIVE
Grenades such as fragmentation grenades, concussion grenades, firebombs, and flechette bombs that use explosive force, fire, and/or projectiles.

Use:
This grenade deals 1d10 Health damage, has an effective range of 15 meters when thrown, and strikes all characters within 3 meters of the target. This weapon is expended upon use.

GRENADE, POISON
Toxic gas grenades such as mustard gas grenades and poison bombs.

Use:
This grenade has an effective range of 15 meters when thrown and disperses gas 5 meters around from the target. Characters that are exposed to the gas or end their Turn in it must make a Skill Roll or suffer 1d4 Health damage. The gas remains for 5 Rounds. This weapon is expended upon use.

GRENADE, SMOKE
Smoke grenades or harmless chemical bombs that disperse concealing smoke.

Use:
This grenade has an effective range of 15 meters when thrown and disperses smoke 5 meters around from the target. Characters concealed or blocked by the smoke gain an obscured Condition, causing a +1 Difficulty to Skill Rolls against them that the smoke would impede. The smoke remains for 10 Rounds. It is expended upon use.

GRENADE, STUN
Stun grenades such as flashbang grenades or flash bombs that temporarily disable targets.

Use:
This grenade an effective range of 15 meters when thrown and strikes all characters within 3 meters of the target. Characters struck gain a stunned Condition and cannot move and have all Difficulties increased by 1. This Condition can be removed with an Action and a Skill Roll on the character's Turn. This weapon is expended upon use.

HYGIENE
Hygiene items such as soap, toothpaste, toiletries, and similar items for personal cleanliness.

Use:
Hygiene items are used to be clean, healthy, and non-offensive when dealing with other characters.

IGNITION
A box of matches, a lighter, a tinderbox, or any other item used to start a fire.

Use:
Ignition and fire-starting items are used to start fires, and can also provide a modicum of light.

LIGHTING, CONSUMABLE
Single-use lighting items such as candles, flares, or torches.

Use:
Candles and torches provide light. Most items like this can be used to start fires as well.

LIGHTING, PERMANENT
Lighting items that use fuel that provide light such as lanterns or flashlights.

Use:
Flashlights and lanterns provide light to assist sight.

LITERATURE
Books, magazines, or other items for reading.

Use:
Books and magazines are used to entertain or inform. Some books may make Skill Rolls easier.

MEDIA
Cassettes, discs, film, or other media can be used for a variety of situations, including blank ones for recording.

Use:
Discs, cassettes, and other media formats are used primarily to record, entertain, or inform.

MEDICAL
Medical items such as bandages, medicine, futuristic stimulant packs, and fantastical healing potions.

Use:
Medical items restore 1d6 Health to an adjacent character. They are consumed on use.

MEDICAL, SUPPLY
An EMT bag, a medical kit, or healer's satchel that contains a large supply of medical items.

Use:
A supply of medical items that restore 1d6 Health to an adjacent character. They are not consumed on normal usage.

MELEE
Close-combat weapons such as batons, knives, swords, axes, and similar melee weapons.

Use:
Melee weapons deal 1d6 Health damage to an adjacent character.

MELEE, HEAVY
Hard-hitting melee weapons that are dangerous, unwieldy, and difficult to use such as greatswords, greataxes, mauls, chainblades, energy blades, or similar weapons.

Use:
Heavy melee weapons increase Difficulty by 1 when used in Skill Rolls. They deal 1d8 Health damage to an adjacent character.

MELEE, REACH
Melee weapons with extensive reach but less power such as lassos, meteor hammers, and whips.

Use:
Melee weapons with reach deal 1d4 Health damage to a character up to 3 meters away.

MELEE, STUN
Specialized less-than-lethal weapons to temporarily disable targets such as stun guns and stun batons.

Use:
Melee stun weapons deal 1d4 Health damage to an adjacent character and inflicts a stunned Condition. The affected character cannot move and has all Difficulties increased by 1. This Condition can be removed with an Action and a Skill Roll on the character's Turn.

MUSIC
Musical instruments and accessories such as guitars, drums, lutes, zithers, or similar items.

Use:
Musical instruments an be used to entertain, impress, or distract.

PROVISIONS
Food and drink such as preserved military meals, travel snacks, cured meats, or any kind of portable nourishment.

Use:
Food and drink to sustain a single person for a day.

PROVISIONS, SUPPLY
A pack, kit, or supply of snacks and meals to keep someone alive for weeks or even months.

Use:
Compact, preserved food and drink to sustain life for a long period of time.

RANGED
Ranged weapons such as a handgun, shotgun, shortbow, light submachine gun, or crossbow.

Use:
Ranged weapons deal 1d6 Health damage to characters with an effective range of 15 meters. They require ammunition.

RANGED, HEAVY
Unwieldy, heavy, or complex ranged heavy-hitting weapons such as a machine gun, heavy assault rifle, or arbalest.

Use:
Heavy ranged weapons increase Difficulty by 1 when used in Skill Rolls. They deal 1d8 Health damage to a character with an effective range of 15 meters. They require ammunition.

RANGED, HINDER
Chemical sprays and deterrents such as pepper spray.

Use:
Chemical sprays have an effective range of 5 meters and inflict a hindered Condition that increases all Difficulties by 1. This Condition can be removed with an Action and a Skill Roll on the character's Turn.

RANGED, INJECTOR
Dart guns and blowguns used to deliver toxins that incapacitate or kill.

Use:
Dart guns and blowguns deal 1 Health damage and have an effective range of 15 meters. They require ammunition and optionally can inject a substance on hit.

RANGED, LAUNCHER
Rocket launchers and grenade launchers that primarily deliver explosive payloads and have other kinds of special ammunition.

Use:
Launcher weapons increase Difficulty by 1 when used in Skill Rolls. The effects depend on the ammunition used and they have an effective range of 15 meters. The ammunition can come in the same types as grenades. They require ammunition.

RANGED, LONG
Unwieldy, heavy, or complex long range weapons such as a longbow or sniper rifle.

Use:
Long-ranged weapons increase Difficulty by 1 when used in Skill Rolls. They deal 1d6 Health damage to a character with an effective range of 30 meters. They require ammunition.

RANGED, STUN
Ranged stunning weapons such as a conducted energy weapon or futuristic stun blaster.

Use:
Ranged stun weapons deal 1 Health damage to a character with an effective range of 5 meters. A struck character gains a stunned Condition and cannot move and has all Difficulties increased by 1. This Condition can be removed with an Action and a Skill Roll on the character's Turn. Depending on the type, this weapon either requires ammunition, or requires an Action to reset the firing mechanism.

RECORDING
Recording equipment like cameras, video cameras, and microphones.

Use:
Microphones capture sound, cameras can capture images, and video cameras/digital cameras can capture sound and video.

RESTRAINTS
Handcuffs, manacles, or other items to restrain or bind limbs used by security or law enforcement.

Use:
Restraints prevent make it difficult or impossible to use bound limbs. Actions made in restraints, even when possible, commonly have a Difficulty penalty.

STATIONERY
Stationery includes paper, inks, toner, and other writing and office materials.

Use:
Stationery is used for writing or printing.

SURVIVAL
Tents, bedrolls, and similar equipment for resting safely and comfortably in the wilderness or harsh environments.

Use:
Tents and bedrolls provide safe and secure resting in wild or hazardous areas.

TECHNOLOGY
Multi-purpose tech items such as smartphones, tablets, and laptops.

Use:
Computers, tablets, and other devices have multiple purposes, including communication, shopping, entertainment, and more.

THROWN
Throwing weapons including throwing knives, shurikens, kunai, and chakrams.

Use:
Thrown weapons deal 1d4 Health damage to a character with an effective range of 15 meters when thrown. When thrown, they must be retrieved to be used again.

THROWN, CAPTURE
Thrown weapons designed for capture rather than killing like nets and bolas.

Use:
Nets and bolas have an effective range of 15 meters when thrown. A struck character gains an immobilized Condition and cannot move and has all Difficulties increased by 1. Getting free requires an Action and a Skill Roll. When thrown, they must be retrieved to be used again.

THROWN, HEAVY
Heavy thrown weapons are harder to use but cause more damage such as throwing hammers and throwing axes.

Use:
Heavy thrown weapons increase Difficulty by 1 when used in Skill Rolls. They deal 1d6 Health damage to a character with an effective range of 15 meters when thrown. When thrown, they must be retrieved to be used again.

TOOLS, ART
Artist's tools such as sketchpads, pens, pencils, paints, sculptor's knives, digital tablets, and similar items.

Use:
Art tools can be used to create visual art.

TOOLS, ARTISAN
Artisan's tools used to create objects and structures such as blacksmith's tools, sewing kits, carpenter's tools, glassblowing tools, stonemason's tools, and more.

Use:
Artisan tools can used to create or repair certain types of objects/furniture/structures.

TOOLS, BURGLARY
Burglary or thieving tools including lockpicks, glass cutters, crowbars, wire cutters, and similar items.

Use:
Burglary tools can be used to open locks, disarm devices, cut alarms, or accomplish similar tasks.

TOOLS, COOKING
Cooking and food preparation tools like knives, pots, pans, ladles, graters, blenders, and similar items.

Use:
Cooking tools be used to create food and drink.

TOOLS, CUSTODIAL
Custodial tools include brooms, mops, cleaning rags, and various cleaners.

Use:
Custodial tools can be used to clean objects, improving living spaces, or hide evidence.

TOOLS, MAINTENANCE
Maintenance and repair tools used to fix objects and repair structures including items like hammers, screwdrivers, nails, adhesives, and drills.

Use:
Maintenance tools can be used for general repairs to most kinds of objects and structures.

Chapter 5 - Items

TOOLS, MEDICAL
Medical tools for professional and long-term care such as a surgeon's kit or doctor's bag including items like scalpels, stethoscopes, saws, scissors, and medical drugs.

Use:
Medical tools can be used to treat broken limbs, remove poison, stop bleeding, and deal with other medical issues.

TOOLS, WRITING
A set of writing tools such as pens, pencils, or a calligraphy set.

Use:
Writing tools can be used for creating written works, essays, missives, or letters.

VEHICLE, ANIMAL
Animal-powered vehicles such as carriages, wagons, and carts.

Use:
Animal-pulled vehicles are used for travel and transport of goods. They require no fuel, but animals need to eat and can get tired.

VEHICLE, FLYING
Flight-based vehicles such as planes, airships, and helicopters.

Use:
Flying vehicles are used for travel and transport of goods. They require an energy source depending on the vehicle, usually fuel or wind.

VEHICLE, LAND
Land-based motorized vehicles such as cars, trucks, vans, ATVs, motorcycles, and mopeds.

Use:
Land vehicles are used for travel and transport of goods. The require an energy source depending on the vehicle, normally fuel.

VEHICLE, MANUAL
Person-powered vehicles such as bicycles, roller skates, skateboards, and snowboards.

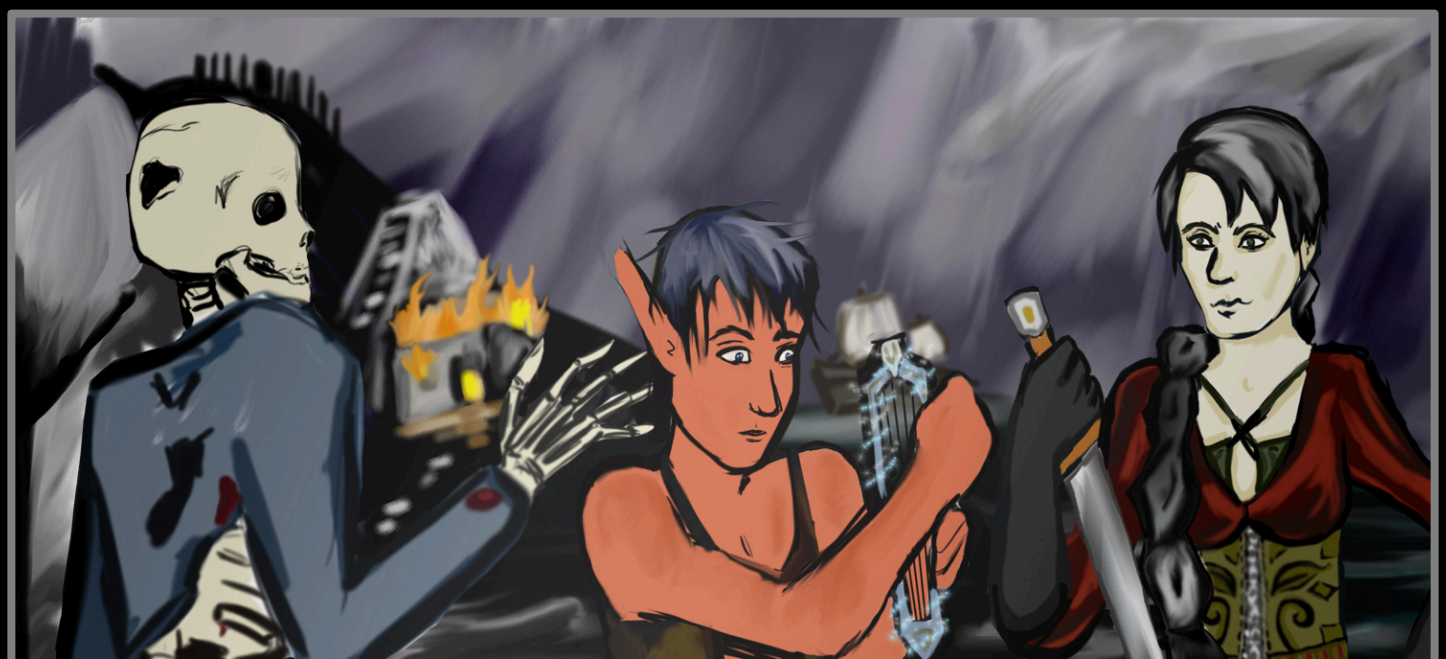
Use:
Human-powered vehicles used for travel and recreation. They require no fuel, but can tire out the user.

VEHICLE, SPACE
Vehicles made for the depths of space such as space shuttles or futuristic starships.

Use:
Space vehicles are used for travel and transport of goods. They require an energy source depending on the vehicle, normally fuel or solar.

VEHICLE, WATER
Watercraft such as rafts, canoes, galleons, frigates, jet skis, or speedboats.

Use:
Water vehicles are used for travel and transport of goods. Requires an energy source, normally fuel or wind.



Glossary

Action
A character gets one main Action during a Scene, with each additional Action increasing all Difficulties by 1. Smaller or less involved actions can be performed as well.

Chapter
A Chapter is much like a chapter in a book or an episode of a series – a set of Scenes and Encounters to delve into a specific section of a Story.

Characteristic
Characteristics are the parts that make up a character including Health, Skills, Traits, and Techniques.

Condition
A Condition is an effect that lasts for a variable period of time, augmenting a character's Characteristics in some way. This can be incurred from Critical Successes, Critical Failures, Techniques, and other situational events. Conditions have their own unique parameters, but can always be removed by Skill Rolls.

Critical Failure
Critical Failures are disastrous failures that inflict context-appropriate negative effects determined by the Narrator.

Critical Success
Critical Successes are outstanding successes that grant context-appropriate positive effects determined by the Narrator.

Difficulty
A Difficulty is a target number a Skill Roll must meet or exceed. The default is 6, but it can be modified by a variety of factors.

Encounter
An Encounter is a turn-based mechanism to control the flow of scenes where conflicting actions occur such as combat, chase scenes, or other scenarios where time is relevant and order of actions matters.

Experience
Experience is the sum of the character’s knowledge and abilities. Starting characters augment their Characteristics with Experience and additional Experience can often be earned during play to further enhance characters.

Failure
Failure refers to a Skill Roll that does not meet or exceed the Difficulty. The action or desired outcome is not achieved.

Narrator
A Narrator controls all of the non-Player controlled characters and determine how major events unfold. In addition to narrating the game, they are also the arbiter of the game's rules.

Health
The Health is the well-being and hardiness of a character. Health is damaged/lost during gameplay from dangerous events, accidents, and/or fighting. It is restored by resting, Skill Rolls, Techniques, and items. Health can reach 0 if depleted, with any overflow being ignored. If a character is reduced to 0 Health, they cannot make Skill Rolls, or take a Turn in Encounters. If they lose additional Health when they are at 0 Health, they are killed.

Interruption
An Interruption lets a character immediately, and potentially out of Turn during an Encounter. A character can never benefit from more than one Interruption per Turn. Interruptions are often granted by Techniques, Traits, or by the Narrator.

Narrator Character
Commonly called non-player characters (NPCs), and referred to as Narrator characters in ***The Harbingers Roleplaying Game***, these are characters not controlled by any of the Players. The Narrator speaks for, controls, and operates all Narrator characters.

Player
A Player is a person playing the game and controlling a character of their own. This term refers to players who aren’t the Narrator.

Player Character
Player characters are characters directly controlled by players. Normally, each Player has their own character, who serves as a protagonist of the Story.

Roleplaying
Roleplaying is taking on a character and making decisions based on their personalities and experience.

Scene
A Scene is a series of continuous events and action in a single area or location – no different than a scene in a movie, show, book, etc. Scenes make up active gameplay, and may contain Encounters.

Glossary

Setting
A game's Setting is the world, universe, and time period in which the game takes place. In conjunction with the narrative, this shapes a game's theme.

Skill Roll
Skill Rolls are a single value on a 1d10 and are used to check the success of various actions against the base Difficulty (6). If a Skill is possessed, 1d10 becomes 2d10 and the character uses the better number. Certain other Traits and Techniques may add another 1d10, in which case the best of all rolls is used.

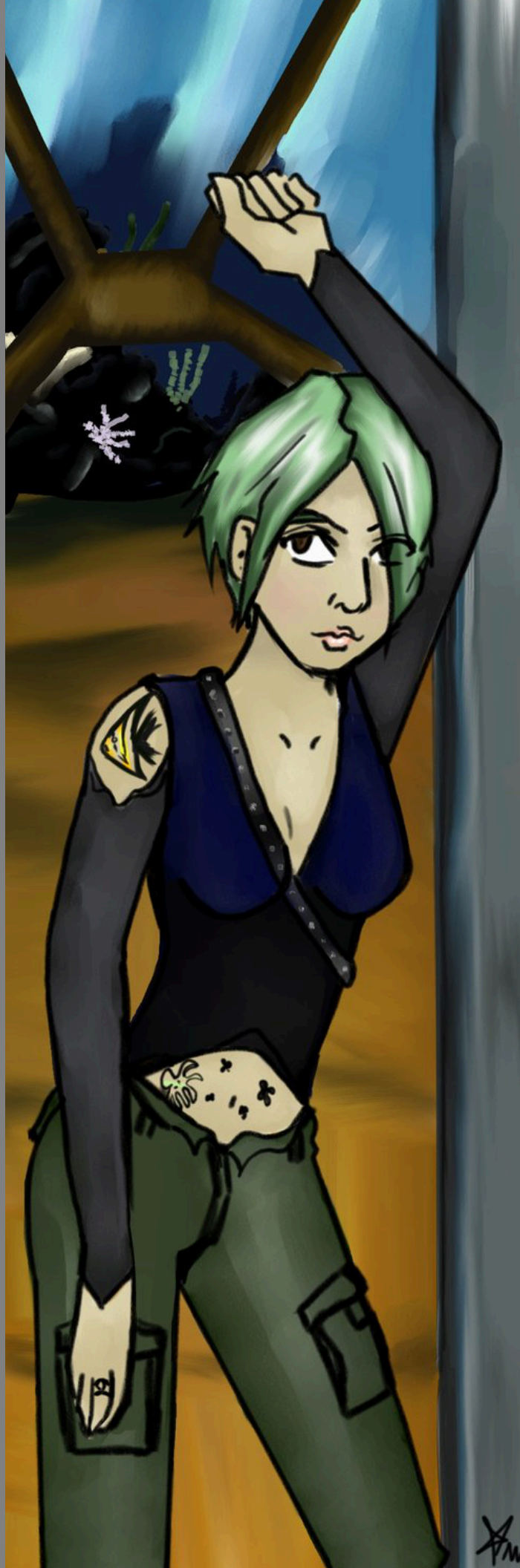
Skill
Skills augment Skill Rolls by allowing a reroll, turning 1d10 into 2d10. This drastically improves success rate, increases Critical Success rate, and lowers Critical Failure rate.

Story
The plot of the overarching game. The Story is laid out by the Narrator, but heavily influenced in direction, tone, and ultimate conclusion by the Players – they are the main characters, after all.

Success
Success refers to a Skill Roll that meets or exceeds the target Difficulty. A successful Skill Roll indicates the desired action or outcome functions (or at least as close as possible).

Technique
A Technique is a signature maneuver or special skill of a character. These can be persuasion or combat based, mundane or magical.

Trait
Traits are passive features of a character. They are divided into advantages and disadvantages. Advantage Traits grant positive passive benefits or effects at the cost of Experience, and disadvantage Traits add limitations or drawbacks in return for more Experience.



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Appendix

Academic

The academic template works for scholars, historians, librarians, and researchers. They have great intellect and a wealth of knowledge.

Skills	Traits	Techniques
Anthropology	Academic	Calculation
History	Brilliant	Lecture
Instruction	Researcher	
Literature		
Research		

Artist

This artist template is for someone generally skilled in visually-oriented art fields.

Skills	Traits	Techniques
Art	Artisan	Analysis
Culture	Crafting Expertise	Sketch
Film	Creative	Tool Flourish
Research		

Bureaucrat

This template functions for any sort of government official or politician, from small town mayors, to high ranking diplomats, to monarchs.

Skills	Traits	Techniques
Culture	Leader	Galvanize
Insight	Wealthy	Grand Oratory
Law		Motivate
Negotiation		Rally

Canine

This is a template for larger canines such as wolves or big dogs. Canines are skilled hunters, but generally only attack humanoids if extremely hungry.

Skills	Traits	Techniques
Athletics	Fast	Takedown
Detection	Grappler	
Investigation	Keen Senses	
Survival	Quick	
Unarmed		

Craftsman

These statistics can be used for all types of craftsmen from blacksmiths to mechanics to mechanized battle unit technicians.

Skills	Traits	Techniques
Carpentry	Artisan	Improvise
Engineering	Crafting Expertise	Salvage
Mechanics	Jury-Rig	
Smithing		
Tailoring		

Dragon

Dragons are beasts of fiction in high-fantasy works. They are long, scaly, lizard-like creatures with terrifying power and deadly breath.

Skills	Traits	Techniques
Athletics	Flight	Counterstrike
Intimidation	Martial Artist	Dragon Breath
Unarmed	Monstrous	Guard
	Robust	Sweep
	Tough	

Great Cat

Great cats include the species of tigers, lions, panthers, and similar animals. They are fast, dangerous hunters and can tear a human apart.

Skills	Traits	Techniques
Athletics	Evasive	Bleeder
Intimidation	Fast	
Stealth	Grappler	
Survival	Quick	
Unarmed		

Healer

This template is for a trained healer, medic, or doctor. They are specialized in restoring Health and removing Conditions.

Skills	Traits	Techniques
Biology	Healer	Emergency Medicine
Herbalism	Medic	Medical Conservation
Medicine	Professional	Resuscitation
		Treatment

Appendix

Mage

This is a good template for a magic specialist such as a mage, sorcerer, or conjurer. This is a classic staple for high fantasy Settings.

Skills	Traits	Techniques
Arcanum	Arcane Lore	Arcane Blast
Enchantment	Spellcaster	Arcane Bolt
Spellcraft		Barrier
		Enchant
		Portal

Merchant

This merchant is a perfect example of a talented salesperson. This template is useful for all skilled peddlers, traders, salesclerks, and shopkeepers.

Skills	Traits	Techniques
Appraisal	Appraiser	Seal The Deal
Economics	Haggler	
Insight	Organized	
Negotiation	Wealthy	
Persuasion		

Monster

This general monster template is useful for any dangerous, monstrous entity that uses teeth and claws, such as a fantastical beast or animal-like alien.

Skills	Traits	Techniques
Athletics	Evasive	Bleeder
Detection	Grappler	Knockdown
Investigation	Martial Artist	Thrasher
Unarmed	Monstrous	
	Tough	

Mutant

Mutants are superhuman creatures with strange powers, speed, and strength. Mutations can result from experiments and environments.

Skills	Traits	Techniques
Athletics	Martial Artist	Bound
Detection	Tough	Powered Strike
Investigation		Smash
Unarmed		Sweep

Mystical Warrior

This template is for a fantastical divine warrior or celestial knight. This includes holy knights, paladins, clerics, or other similar character types.

Skills	Traits	Techniques
Melee	Arcane Sense	Cure
Religion		Magic Weapon
Spellcraft		Protective Rite
Religion		Purification
Research		

Priest

This template can be used by any religious scholar, acolyte, priest, or similar religious figure. They possess people skills and supporting Techniques.

Skills	Traits	Techniques
Insight	Counselor	Galvanize
Leadership	Diplomat	Grand Oratory
Persuasion		Inspire
Religion		
Research		

Scientist

This general scientific template can be used for any character in a science-oriented career.

Skills	Traits	Techniques
Biology	Brilliant	Analysis
Chemistry	Crafting Expertise	Concentrate
Geoscience	Professional	
Physics		
Research		

Sea Beast

The bestial aquatic template is useful for mundane animals like a shark or fictional entities such as a kraken.

Skills	Traits	Techniques
Athletics	Martial Artist	Mutilate
Detection	Monstrous	Thrasher
Intimidation	Tough	Sweep
Unarmed	Water Breathing	
	Wrestler	

Appendix

Socialite

This socialite template is good for nobles, corporate executives, dandies, and influencers. Their social abilities are far above average.

Skills	Traits	Techniques
Culture	Charm	Grand Oratory
Deception	Fashionista	Inspire
Insight	Wealthy	
Persuasion		
Socialization		

Soldier

The soldier template is a general combat-oriented template for a warrior, knight, mercenary, military officer, or other professional combatant.

Skills	Traits	Techniques
Athletics	Armor Master	Dodge
Marksmanship	Close Combatant	Second Wind
Melee	Tactical Training	
Unarmed	Weapon Master	

Star Explorer

The star explorer template can be used for sci-fi characters skilled in dealing with aliens, exploration, and space travel.

Skills	Traits	Techniques
Astrogation	Alertness	Calculation
Marksmanship	Explorer	Field Repairs
Mechanics		Salvage
Starships		
Xenobiology		

Thief

Thieves, con artists, muggers, pickpockets, and others of larcenous trade are found through history and in almost any Setting.

Skills	Traits	Techniques
Deception	Charm	Concealment
Disguise	Quick	Dodge
Stealth	Stealthy	
Thievery	Unnoticed	

Thug

Thugs are found throughout history, and this basic violent criminal, gangster, or bandit can be used in virtually any Setting.

Skills	Traits	Techniques
Athletics	Brawler	Dodge
Marksmanship	Close Combatant	Smash
Melee		Takedown
Streetwise		
Unarmed		

Vampire

Vampires are undead creatures that feed on life essence, usually by drinking blood. They are popular entities in horror and fantasy Settings of all kinds.

Skills	Traits	Techniques
Athletics	Close Combatant	Life Drain
Detection	Regenerative Tissue	Hidden Form
Melee	Sunblind	Maximum Speed
Persuasion		Regenerate
Unarmed		

Werecreature

Werecreatures are entities by birth or curse that are humanoids able to shift into animals and hybrid forms. Often, this form is achieved on the full moon accompanying a loss of control.

Skills	Traits	Techniques
Athletics	Close Combatant	Bleeder
Detection	Martial Artist	Hidden Form
Investigation	Regenerative Tissue	Regenerate
Unarmed	Tough	
	Weakness	

Zombie

This is the basic information for a classic shuffling zombie. They are durable, instinct-based creatures that seek to kill and consume.

Skills	Traits	Techniques
Detection	Close Combatant	Bleeder
Unarmed	Grappler	Mutilate
	Indomitable	Takedown
	Survivor	
	Wrestler	

The Harbingers

Character Sheet

NAME | CONCEPT | EXPERIENCE

BACKGROUND | PERSONALITY | APPEARANCE

HEALTH | CONDITIONS

SKILLS | DESCRIPTION

TRAITS | DESCRIPTION

TECHNIQUES | DESCRIPTION

ITEMS | DESCRIPTION